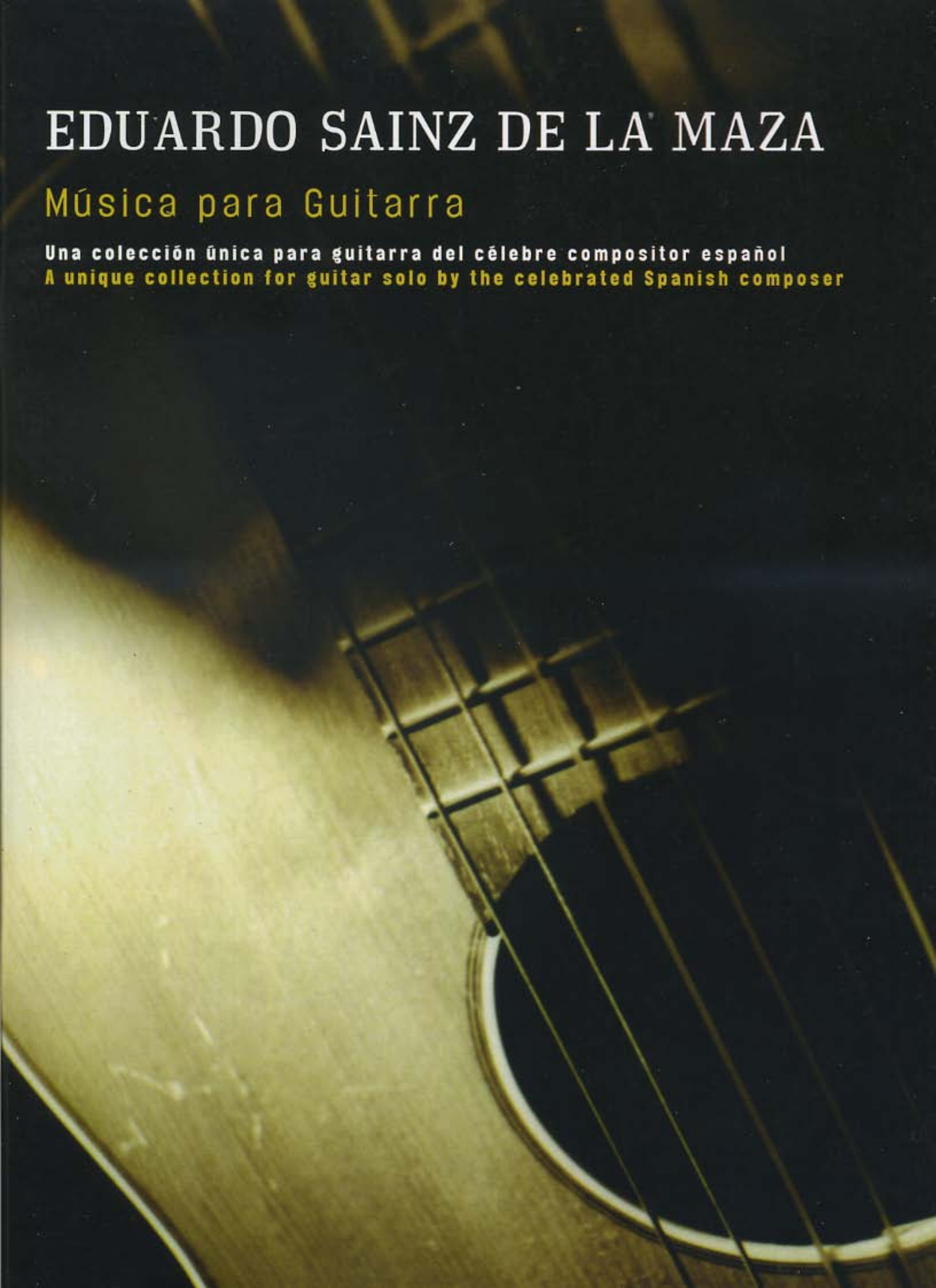
EDUARDO SAINZ DE LA MAZA

Música para Guitarra

Una colección única para guitarra del célebre compositor español
A unique collection for guitar solo by the celebrated Spanish composer



EDUARDO SAINZ DE LA MAZA
Música para Guitarra

Unión Musical Ediciones S.L.
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EDUARDO SAINZ DE LA MAZA

Nació en Burgos el 5 de enero de 1903. Es el tercer hijo de una familia con gran sentido artístico. Su hermano mayor, Regino, fue un eminente guitarrista y su hermano Francisco, un buen pintor. Eduardo estudia guitarra en Madrid con Daniel Fortea, a su vez, alumno de Tárrega. En 1916 se traslada a Barcelona, donde da su primer concierto a los 14 años. Estudia guitarra con Miguel Llobet y también violoncello, instrumento del que fue un buen solista y que alterna con la guitarra en sus conciertos públicos, a lo largo de los años 20. Casado en 1925 con la pianista italiana Elda Giacomelli, decide instalarse definitivamente en Barcelona, donde profundiza sus estudios de composición con Enric Morera, célebre compositor catalán y alumno de Albéniz y Pedrell. A partir de los años 50 abandona su carrera de concertista para dedicarse casi exclusivamente a la composición y a la docencia mientras su hermano Regino – que estrenó el 'Concierto de Aranjuez' de Rodrigo – prosigue su carrera de concertista internacional. Murió en Barcelona el 5 de diciembre de 1982.

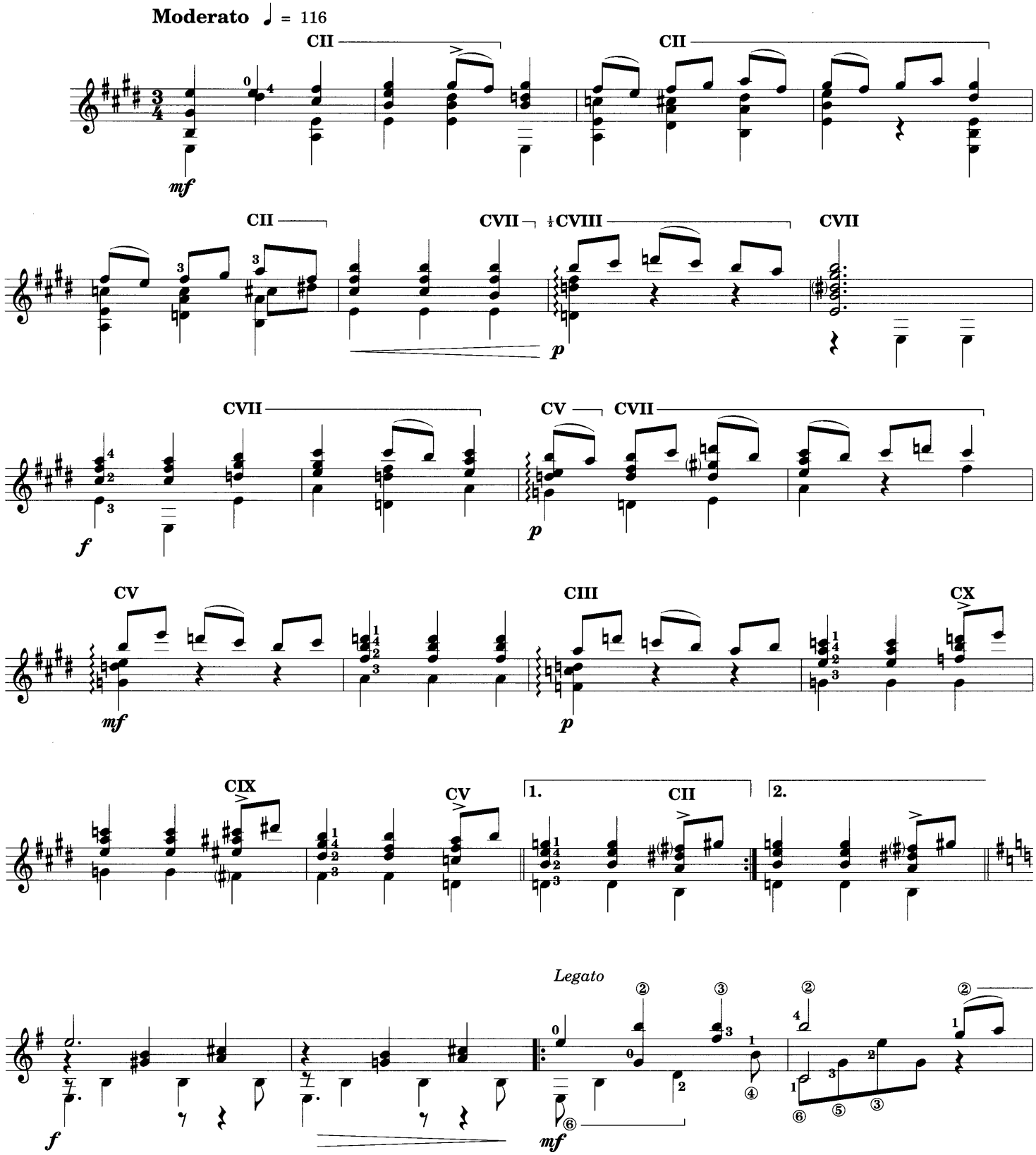
Como compositor, su catálogo es importante y variado. Destacó como arreglista de obras populares del folklore español, pero hoy son aún más apreciadas sus composiciones originales. Utiliza un lenguaje ecléctico, con influencias impresionistas,6 pero muy enraizado en la tradición musical española. También el jazz influyó en su obra, generalmente íntima y lírica, en la que destaca la Suite 'Platero y yo' una de las composiciones más notables para guitarra, del siglo XX español.

Eduardo Sainz de la Maza was born in Burgos on 5th January 1903. He was the third son of an extremely artistic family – of his brothers, Regino was an eminent guitarist and Francisco a great painter. Initially, Eduardo studied the guitar in Madrid with Daniel Fortea, a pupil of Tárrega. In 1916 he moved to Barcelona, where he studied guitar with Miguel Llobet, giving his first concert at the age of 14. At this time he also studied the cello and in fact during the 1920s he performed as a soloist of both the guitar and cello. When Eduardo married the Italian pianist Elda Giacomelli in 1925 he decided to move to Barcelona, where he studied composition with Enric Morera, a famous Catalan composer who was a pupil of Albéniz and Pedrell. By the end of the 1950s he had abandoned his career as a soloist to dedicate himself almost exclusively to composing and teaching, leaving Regino to continue as the international soloist (giving the premiere of 'Concierto de Aranjuez' by Rodrigo). Eduardo Sainz de la Maza died on 5th December 1982.

A significant composer who produced a great variety of work, Eduardo Sainz de la Maza has always been well-known for his arrangements of Spanish popular folk songs, but it is his original compositions which are seen as most important today. The musical language he employed was eclectic, combining impressionistic influences with deep rooted Spanish musical tradition. Jazz was also an influence, although the majority of his works are intimate and lyrical, as is the 'Platero y yo Suite' – one of the most notable compositions for guitar of the 20th century.

HOMENAJE A HAYDN

E. SAINZ DE LA MAZA



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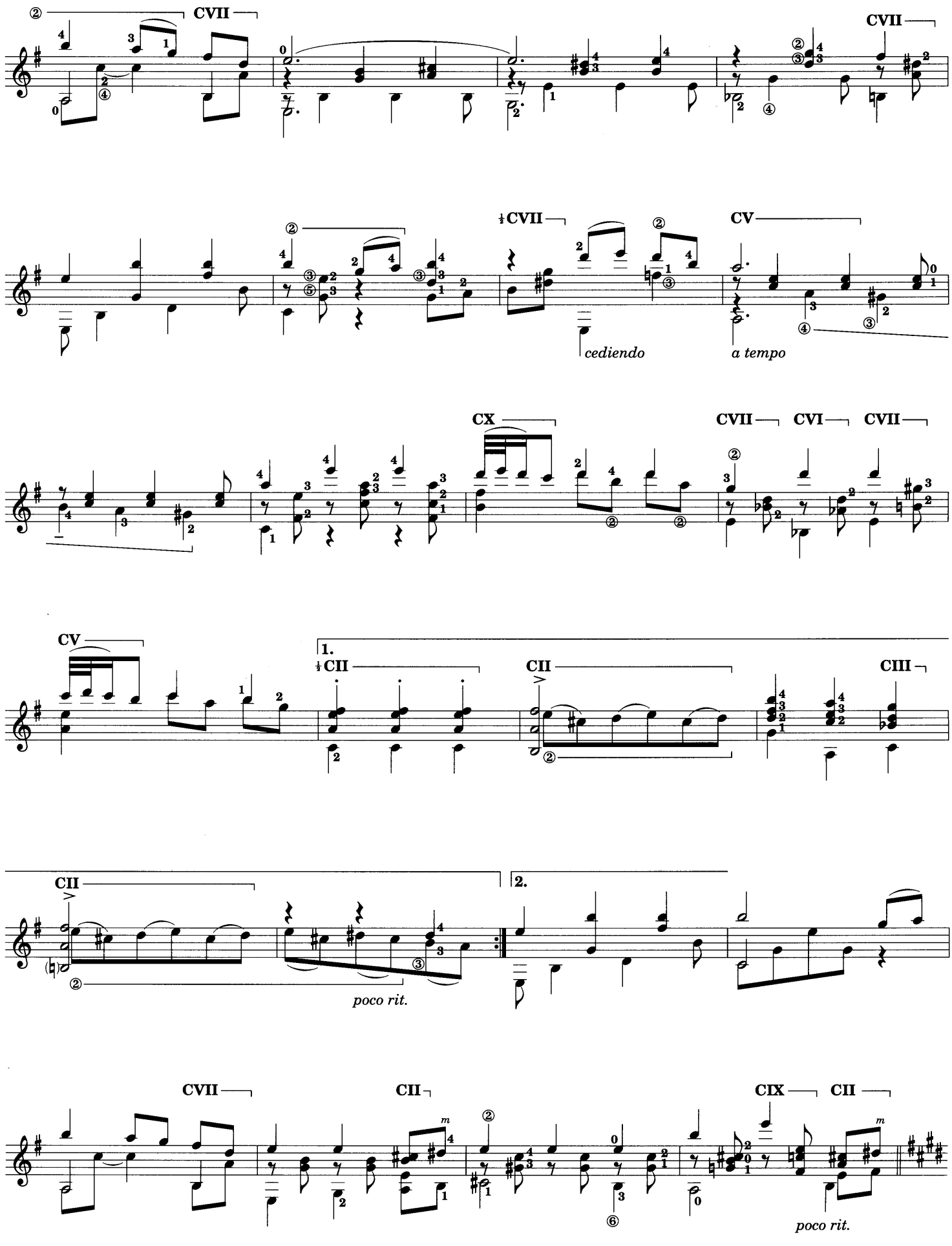
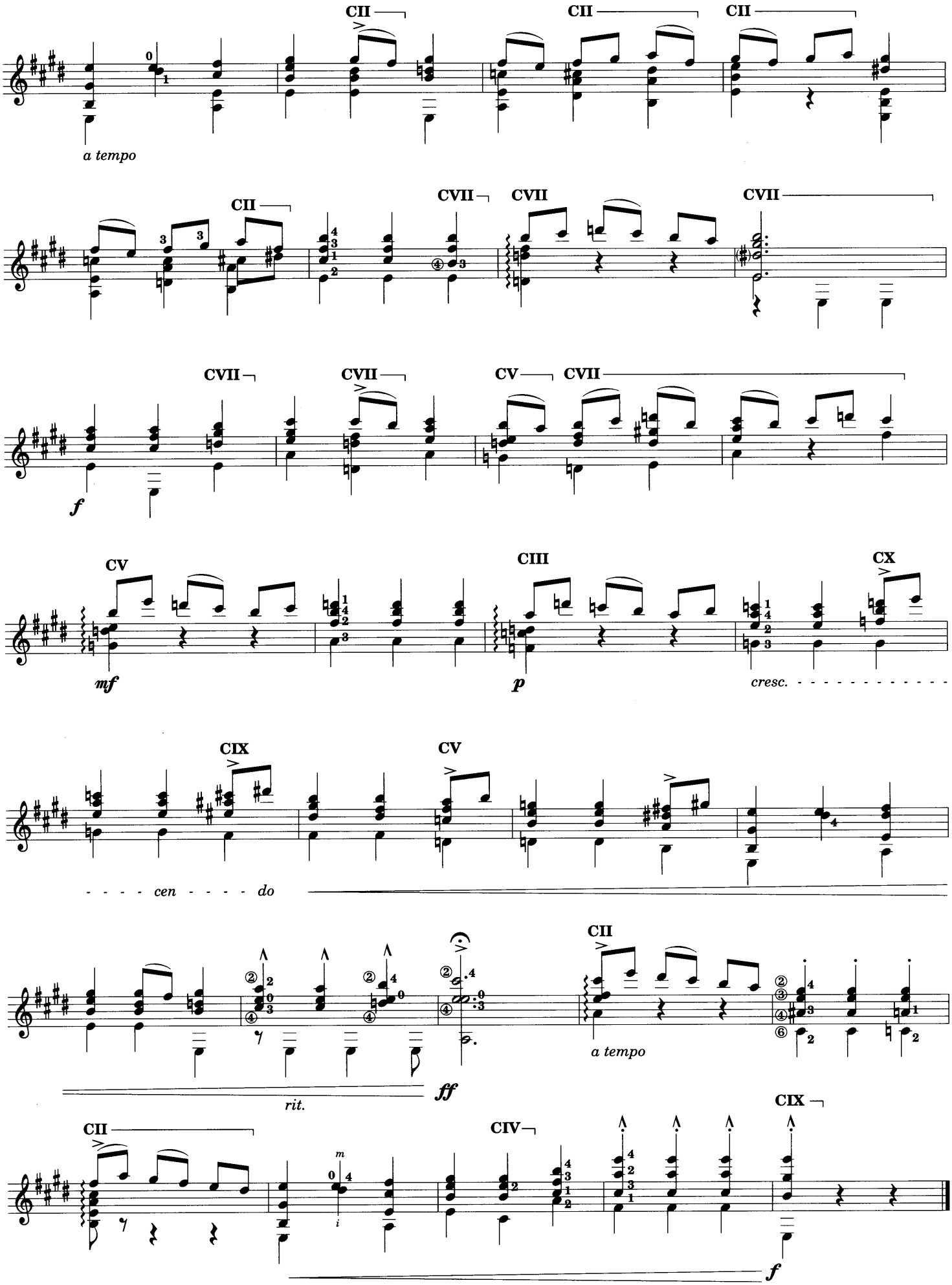
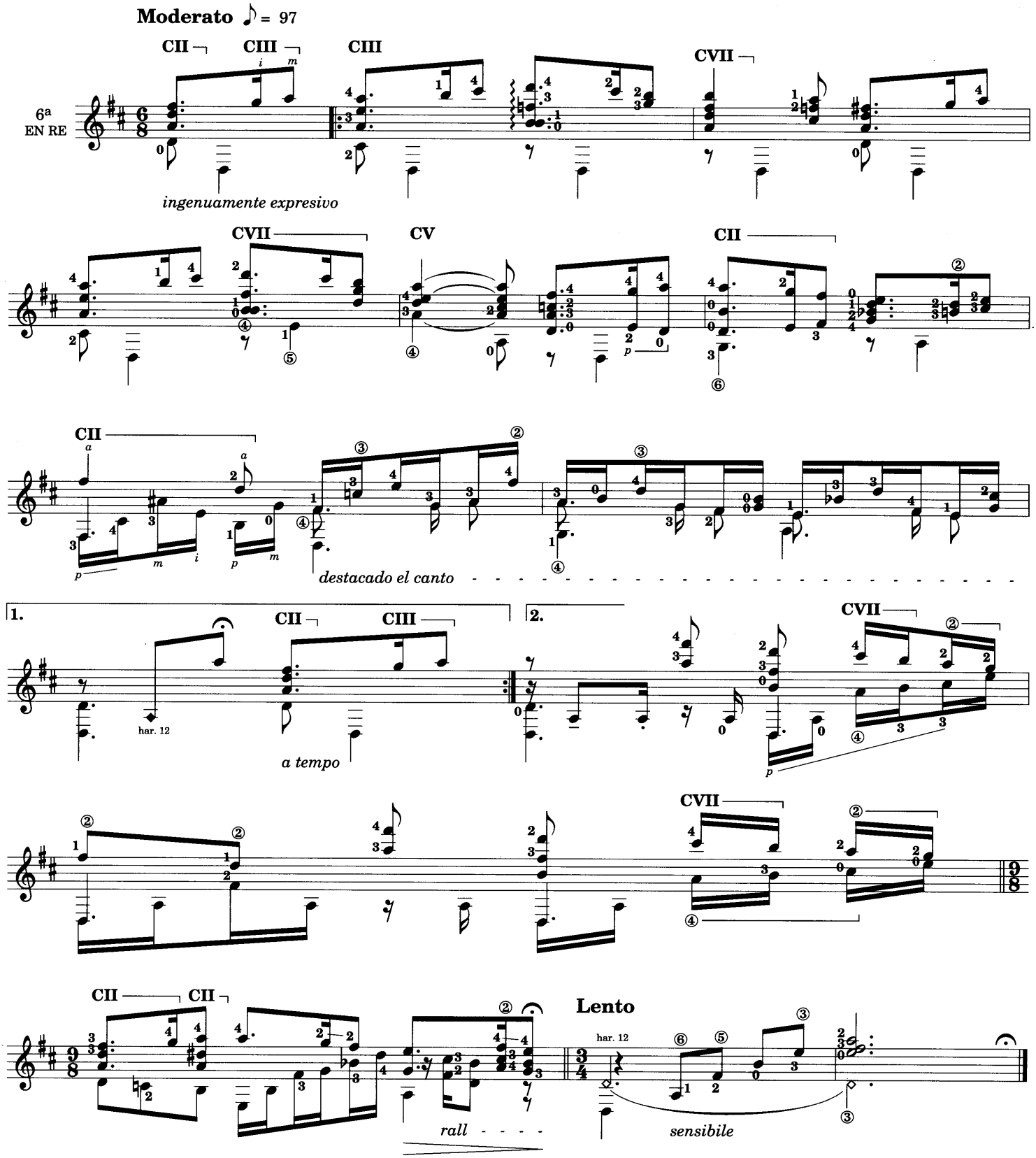

CVII
CVII
½CVII
CV
cediendo
a tempo
CX
CVII
CVI
CVII
CV
1.
½CII
CII
CIII
CII
2.
poco rit.
CVII
CII
CIX
CII
poco rit.


CII
CII
CII
a tempo
CII
CVII
CVII
CVII
CVII
CVII
CV
CVII
f
CV
CIII
CX
mf
p
cresc.
CIX
CV
- - - - cen - - - - do
CII
a tempo
rit.
ff
CII
CIV
CIX
f

EL NOI DE LA MARE

Canción de cuna popular catalana

E. SAINZ DE LA MAZA



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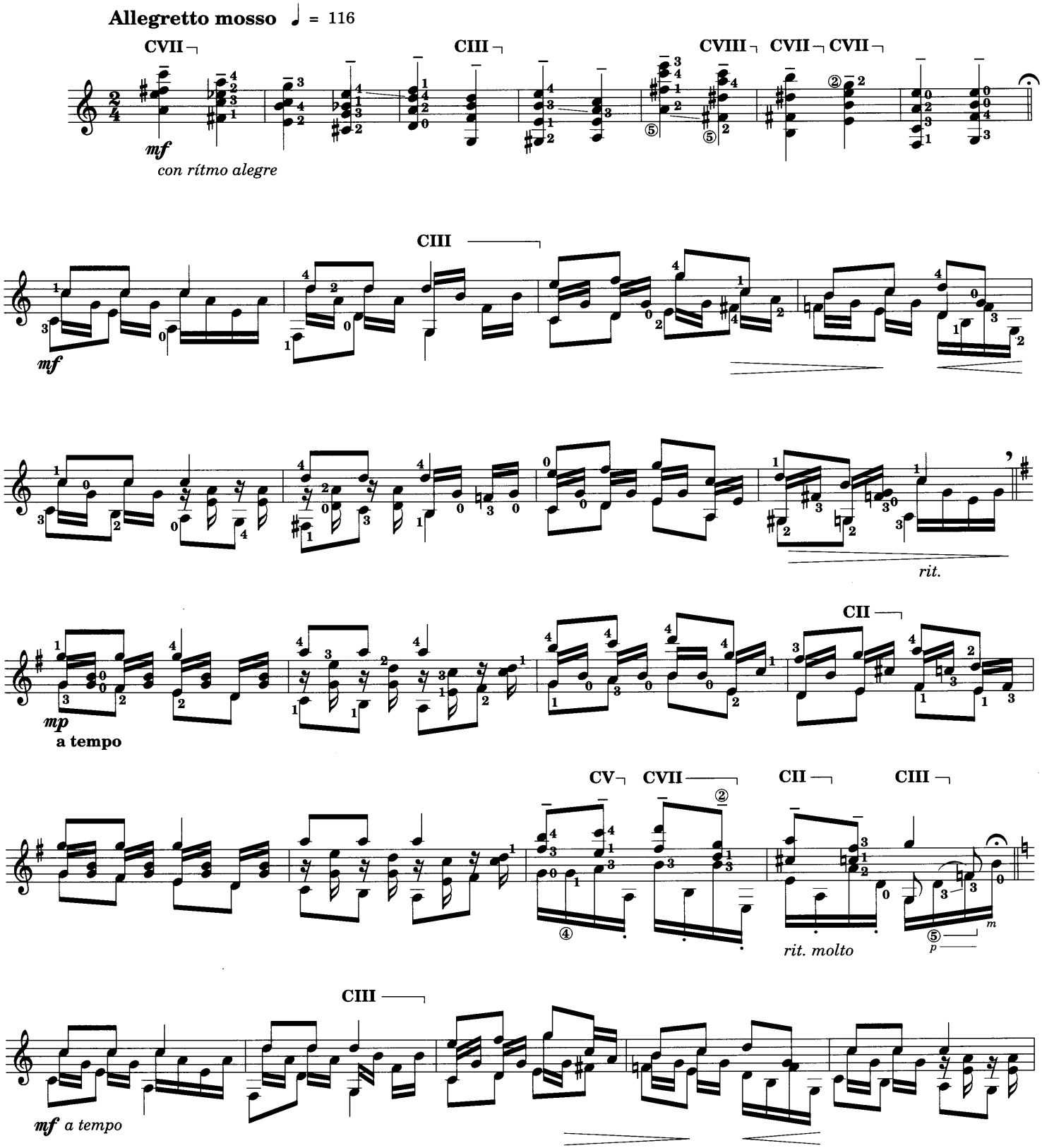
A mi discípula, Ana Maria Cabot

AÑORANZA LEJANA
Estudio

E. SAINZ DE LA MAZA



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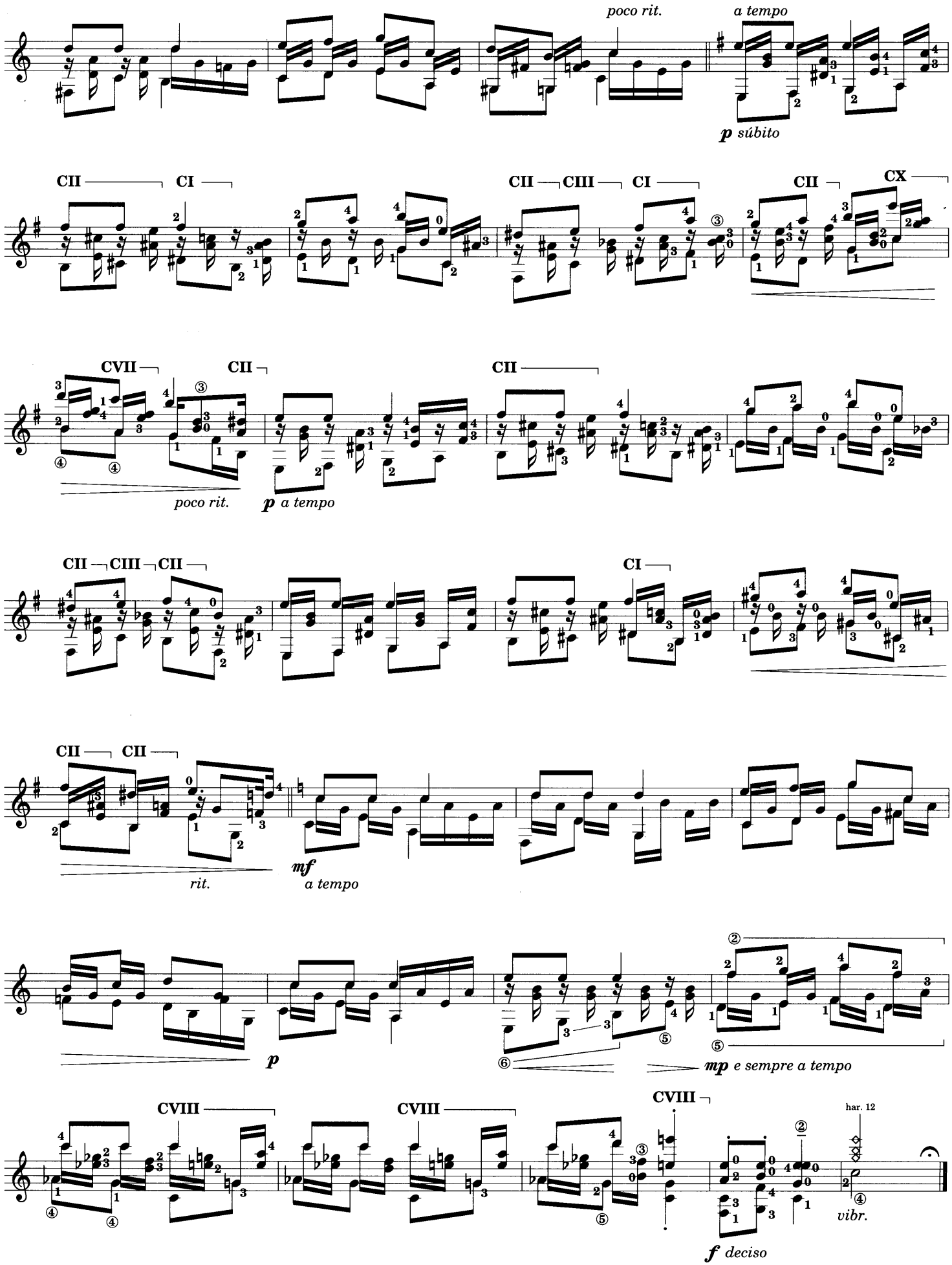
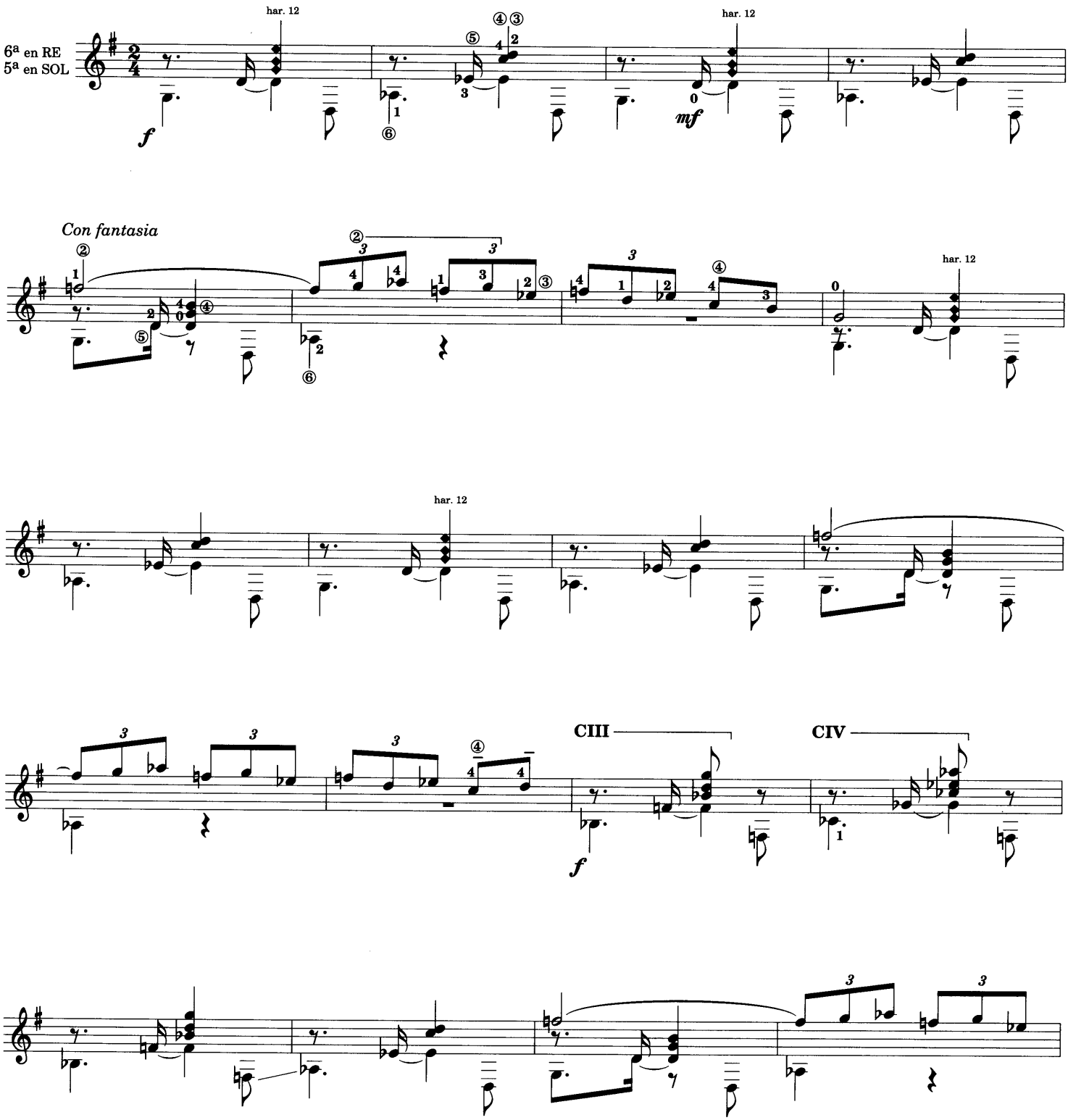

poco rit.
a tempo
p súbito
CII
CI
CII
CIII
CI
CII
CX
CVII
CII
poco rit.
p a tempo
CII
CII
CIII
CII
CI
CII
CII
rit.
mf
a tempo
p
mp e sempre a tempo
CVIII
CVIII
CVIII
har. 12
f deciso
vibr.

A mi hermano Regino

HABANERA

E. SAINZ DE LA MAZA



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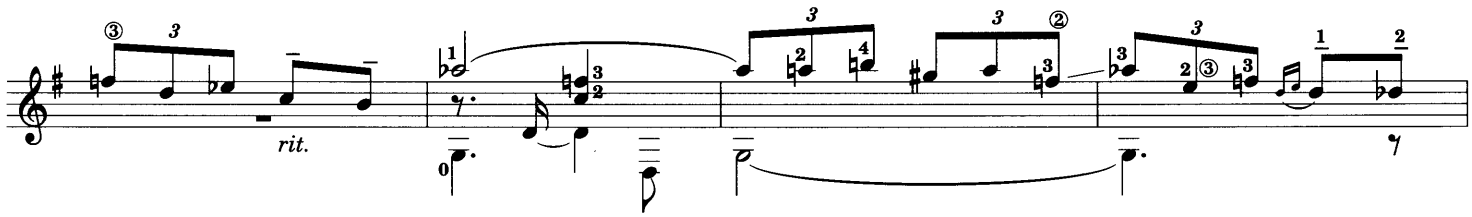
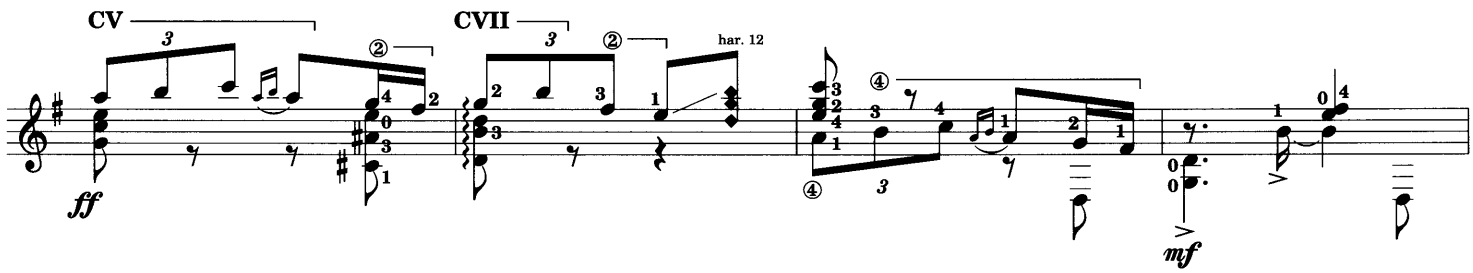
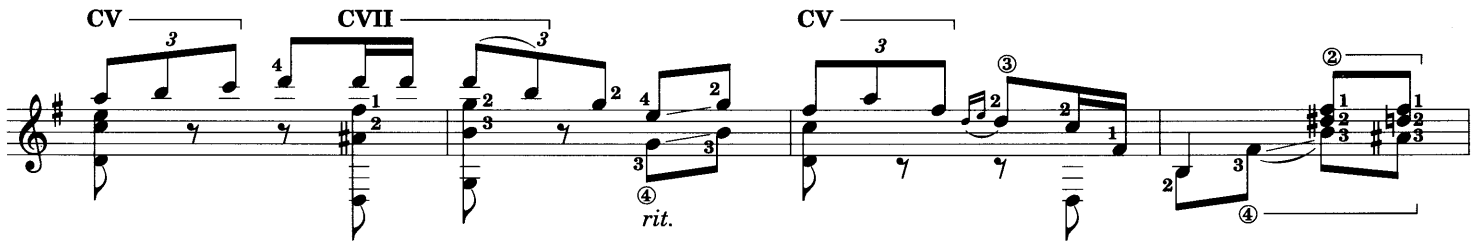
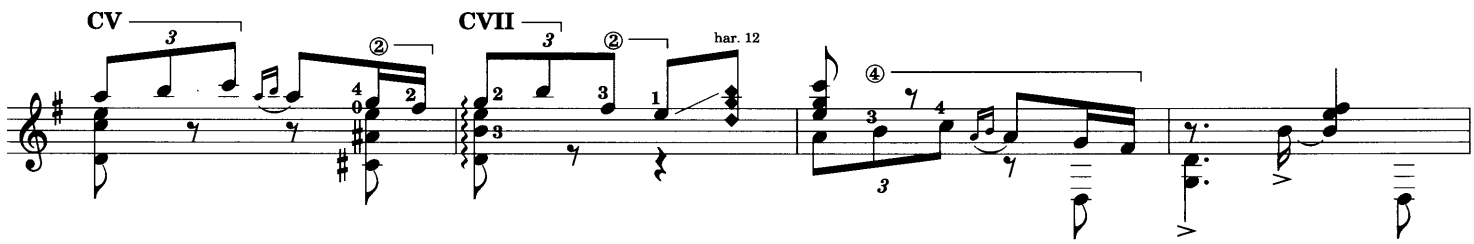
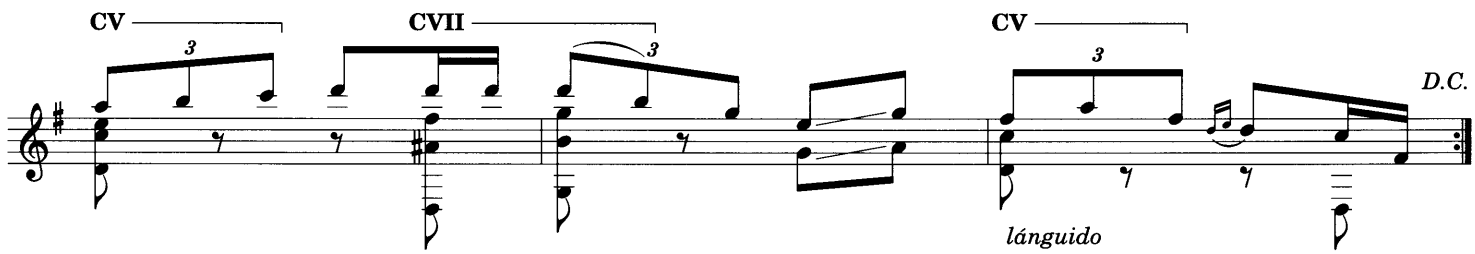
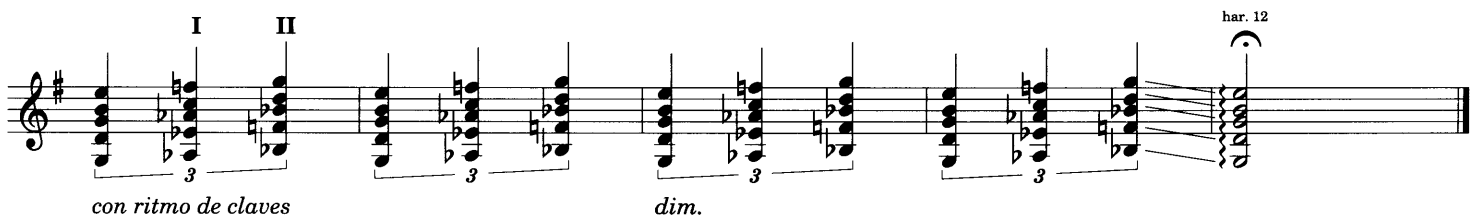

rit.


CV
CVII
har. 12
ff
mf


CV
CVII
CV
rit.


CV
CVII
har. 12


CV
CVII
CV
D.C.
lánguido

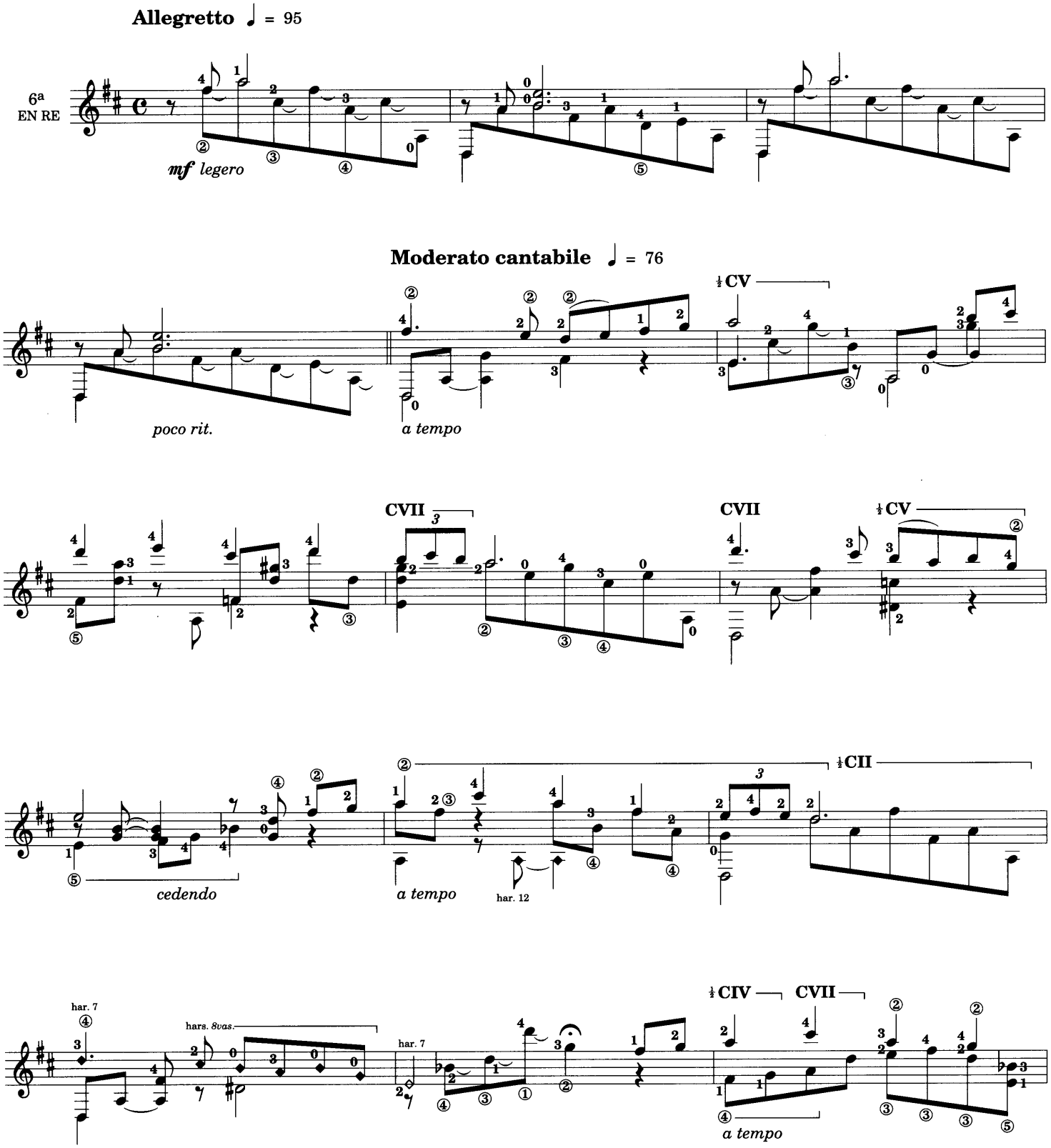

I
II
har. 12
con ritmo de claves
dim.

A mi amigo Lorenzo Castillo

CANÇÓ DEL LLADRÉ

Popular Catalana

E. SAINZ DE LA MAZA



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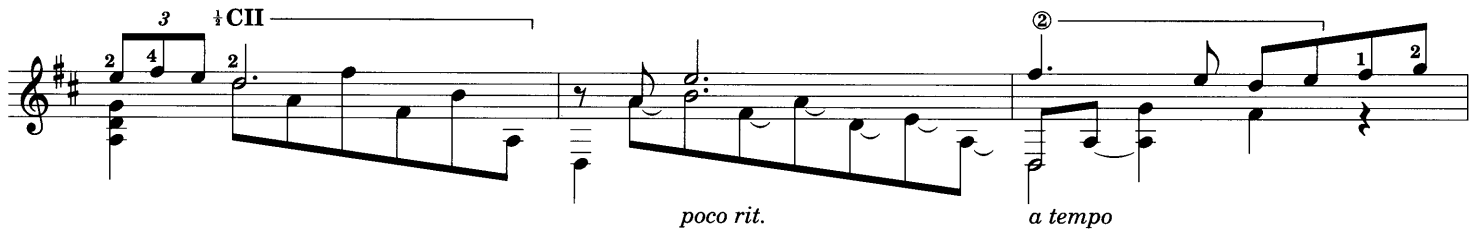
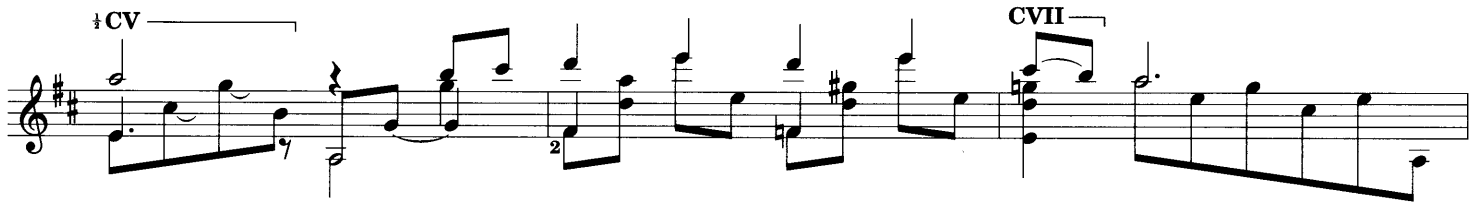
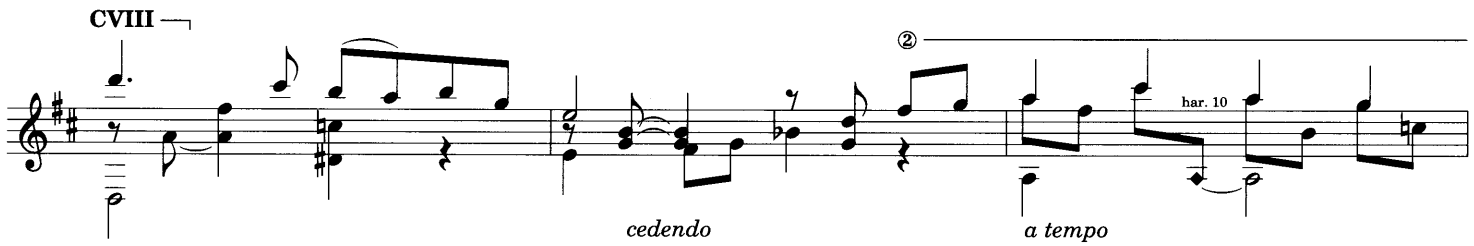
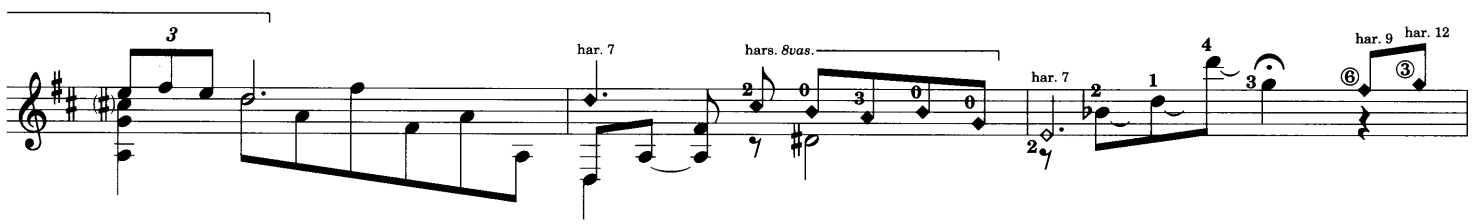
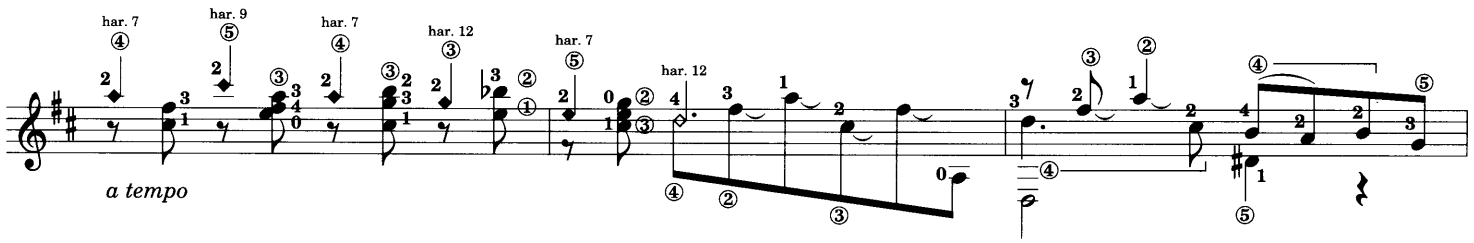
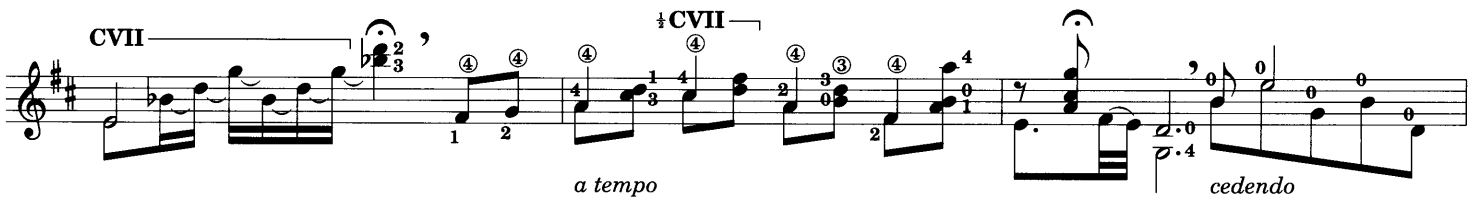

½CII
poco rit.
a tempo


½CV
CVII

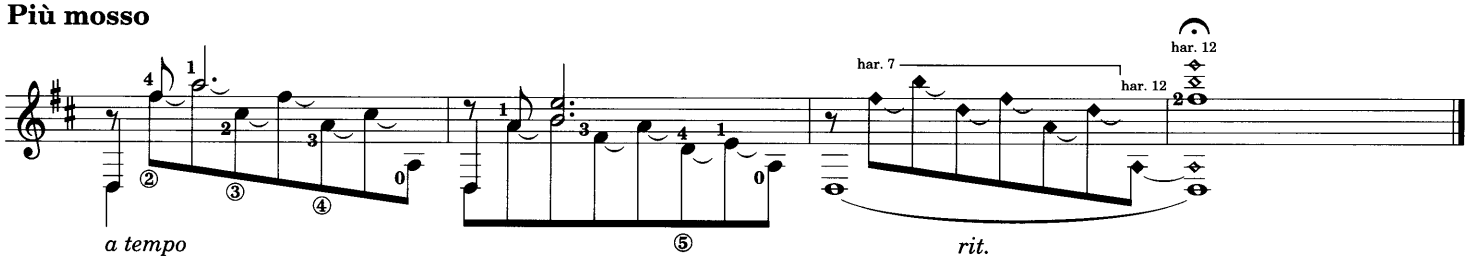

CVIII
cedendo
a tempo
har. 10


har. 7
hars. 8vas.
har. 9
har. 12


a tempo


CVII
½CVII
a tempo
cedendo

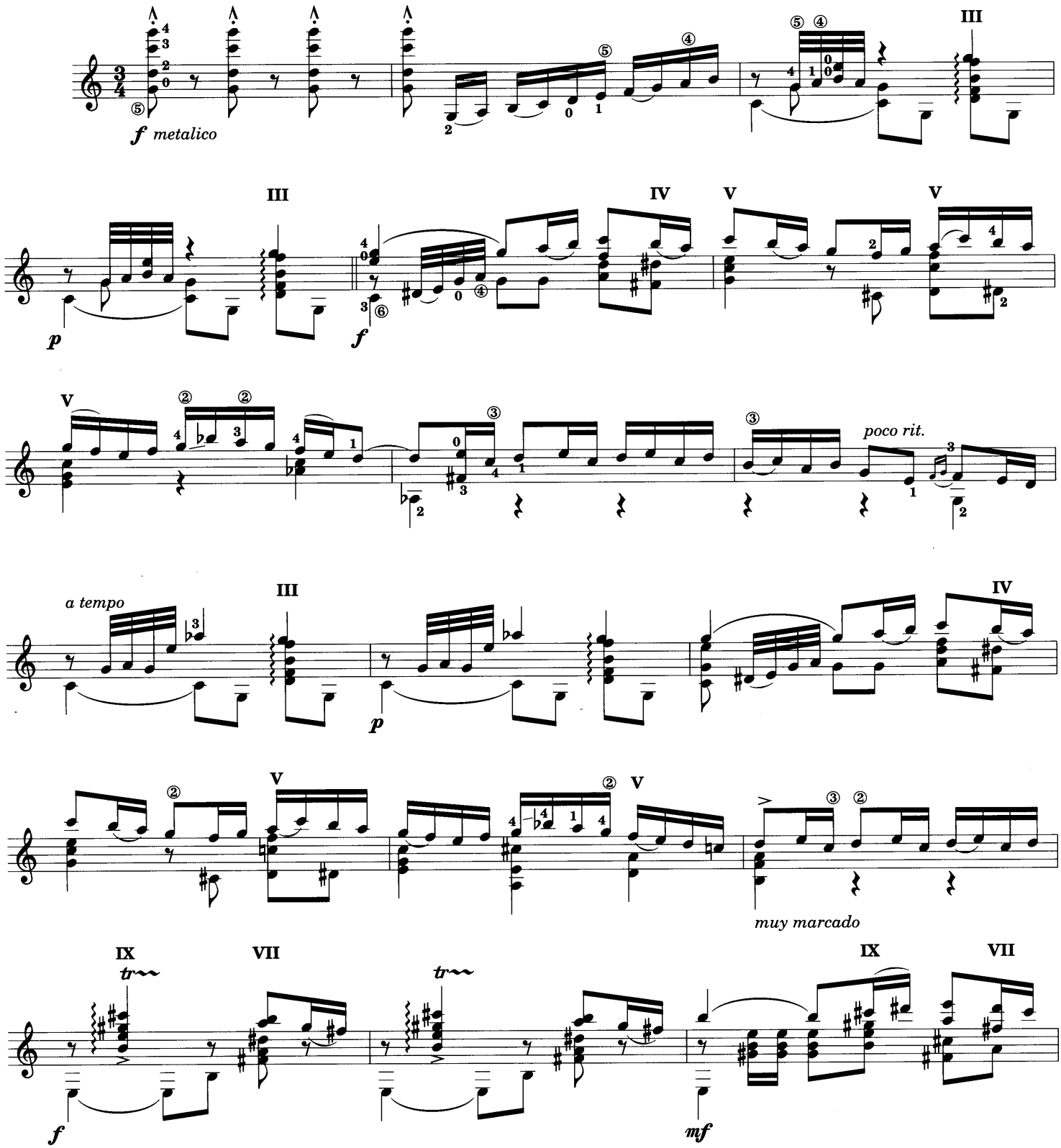
Più mosso


a tempo
har. 7
har. 12
rit.

A mi hermano Regino

BOLERO

E. SAINZ DE LA MAZA



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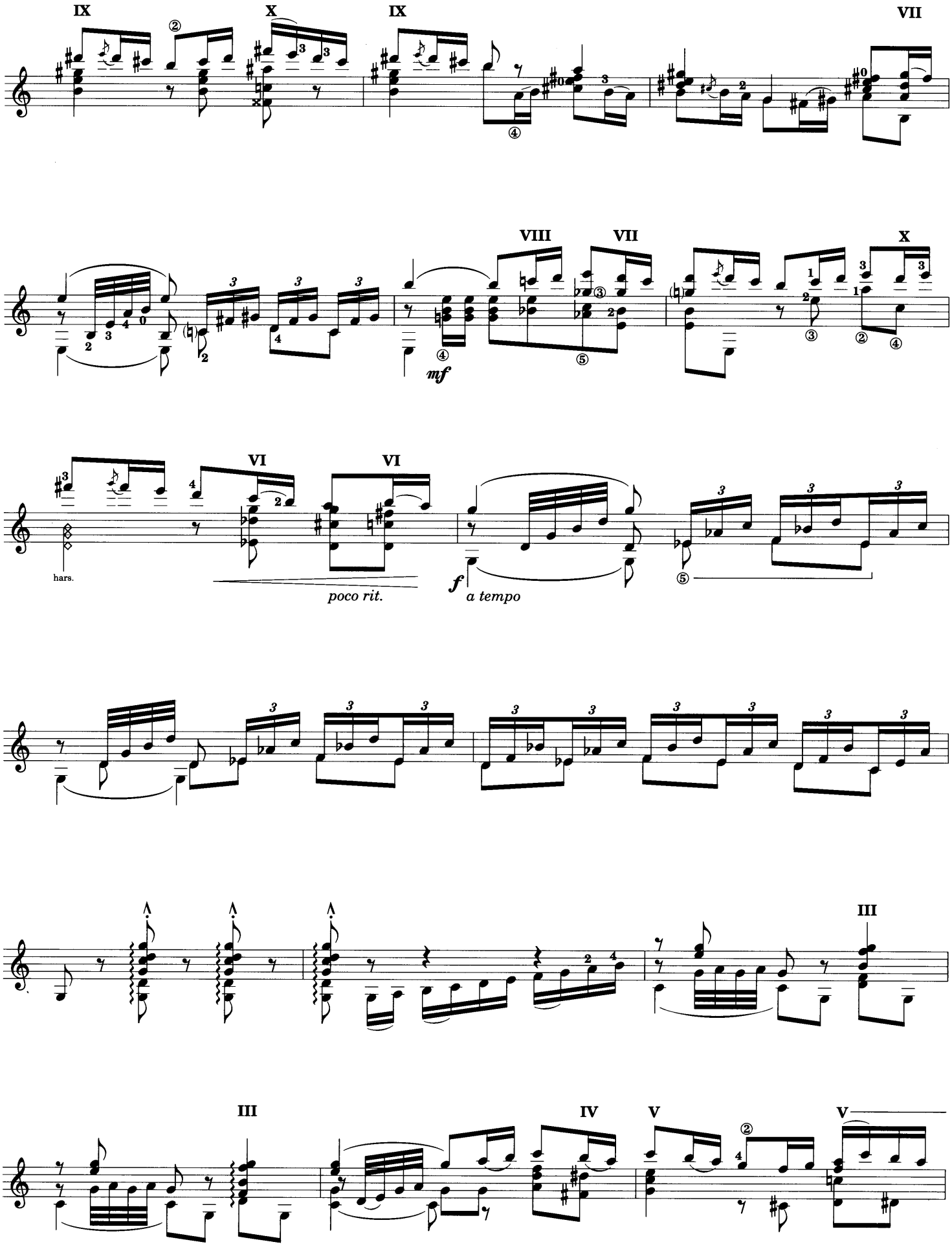
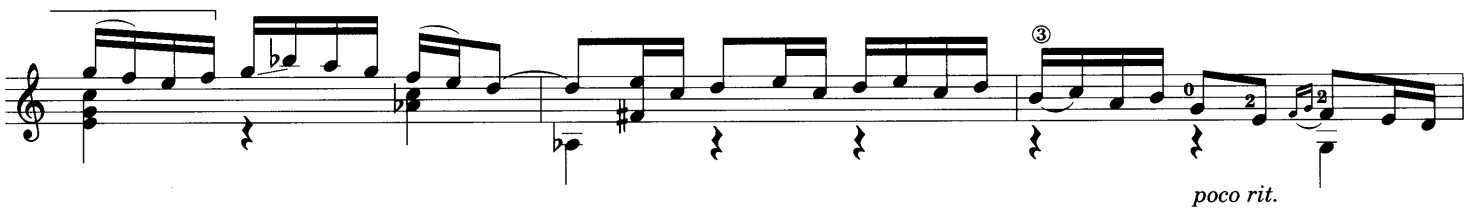
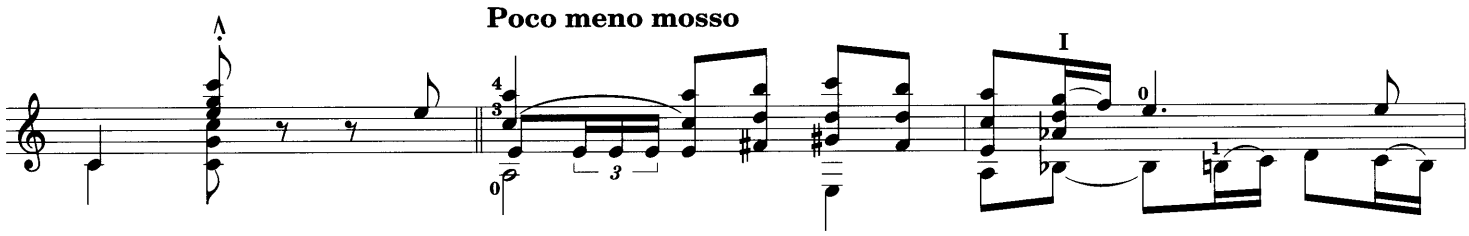
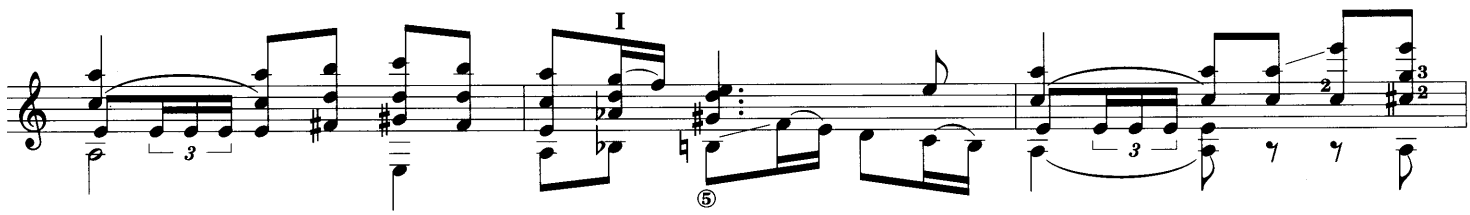
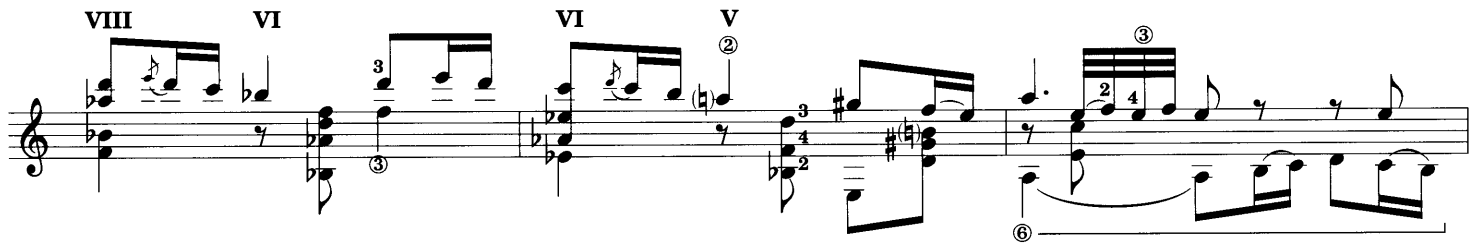
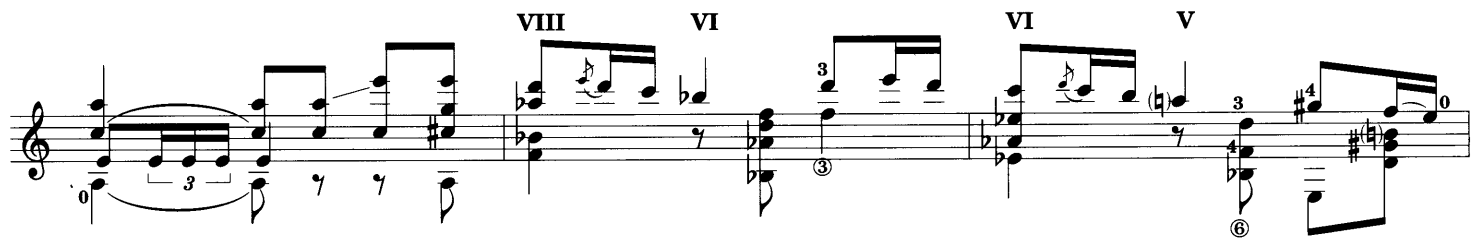

IX
X
IX
VII
VIII
VII
X
mf
VI
VI
hars.
poco rit.
f
a tempo
III
III
IV
V
V

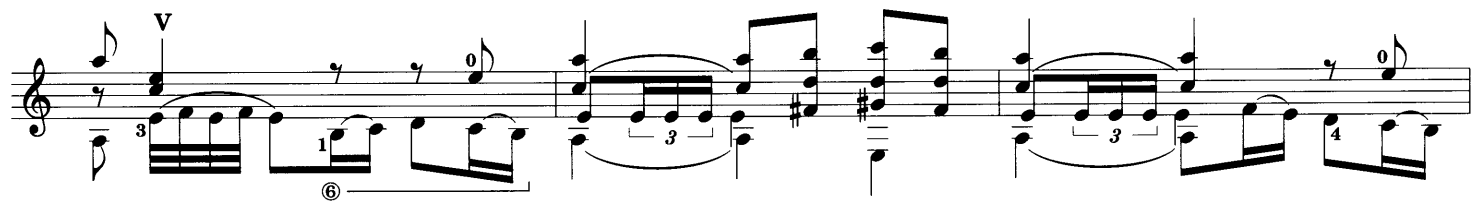

poco rit.

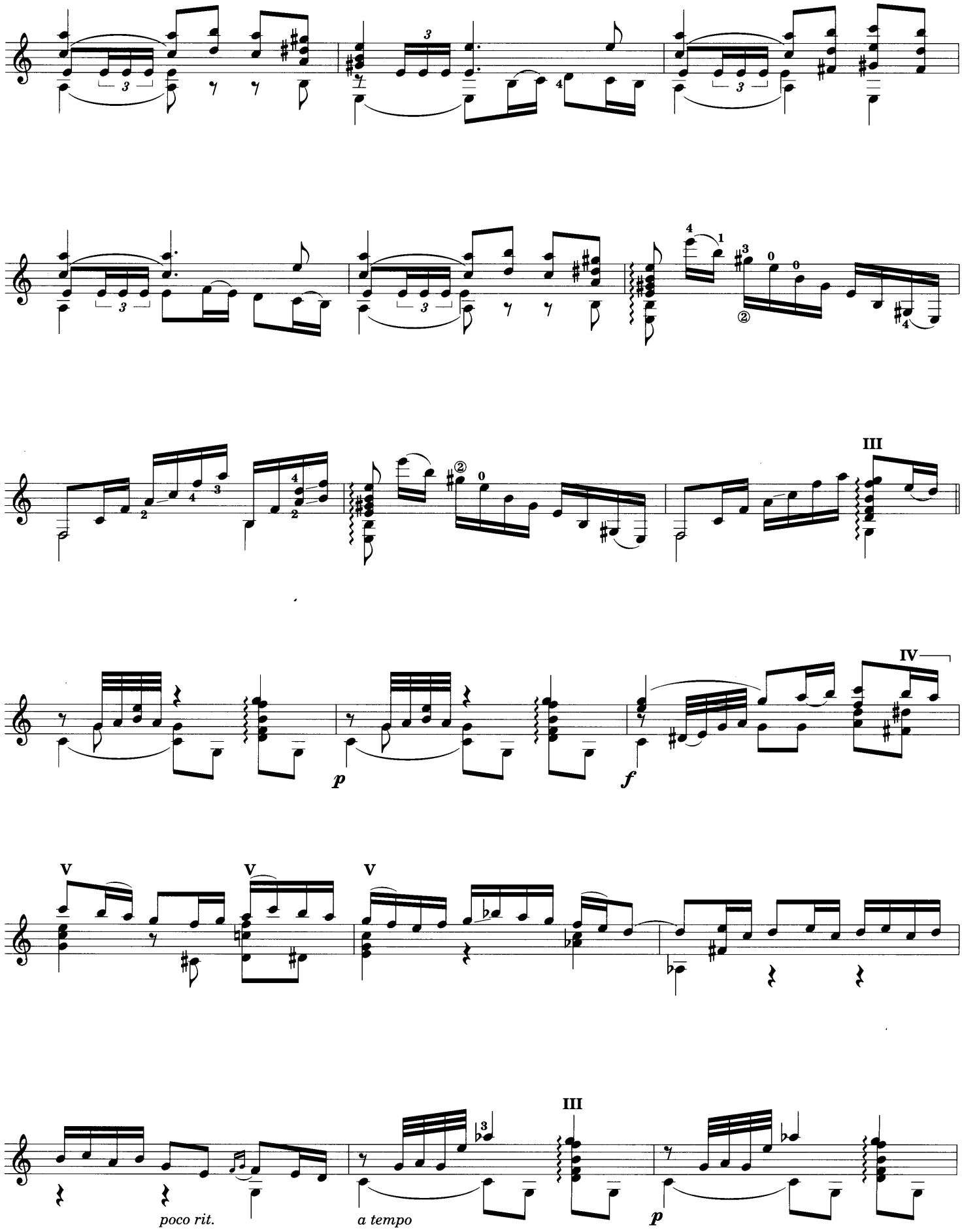

Poco meno mosso

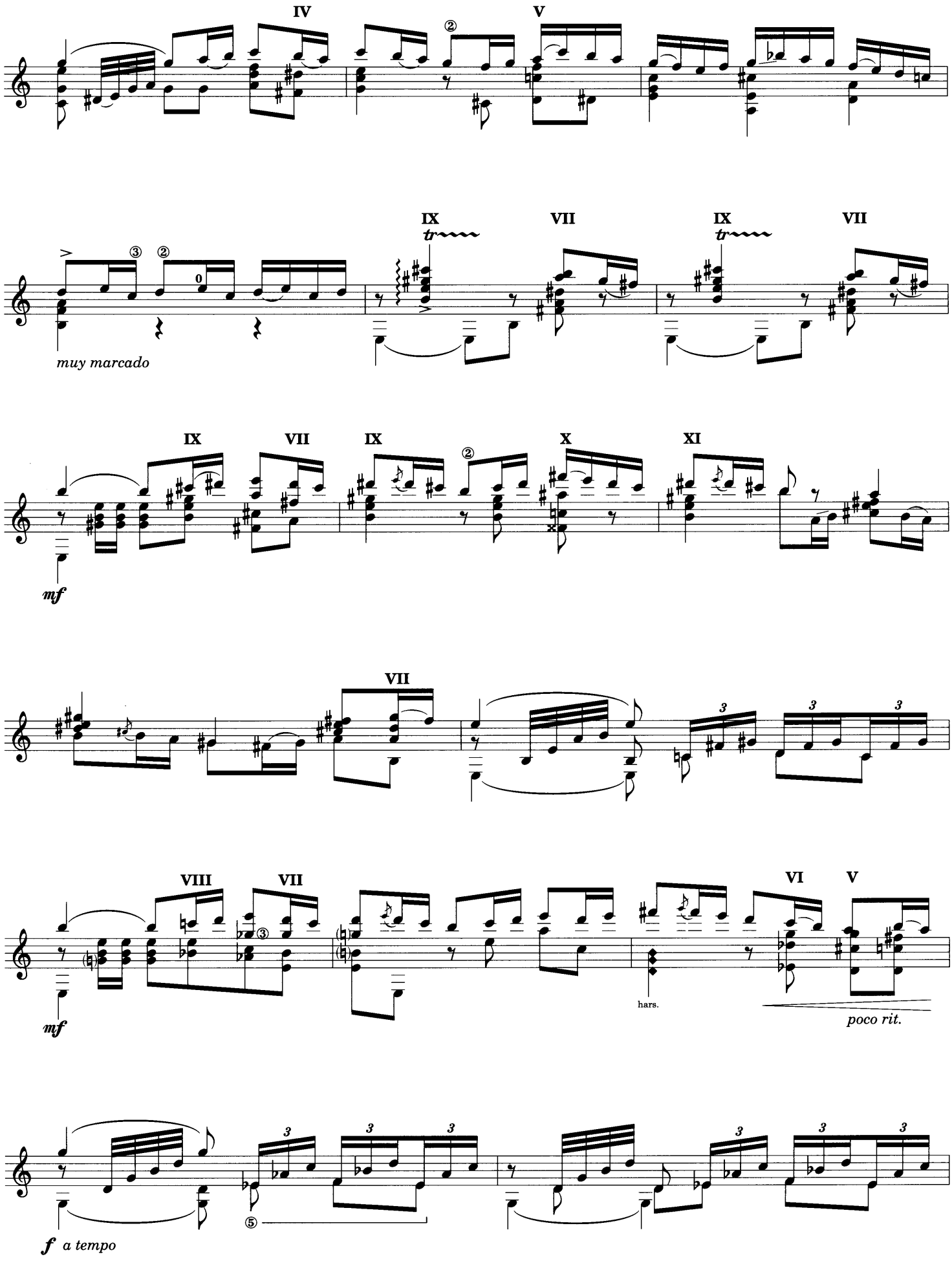


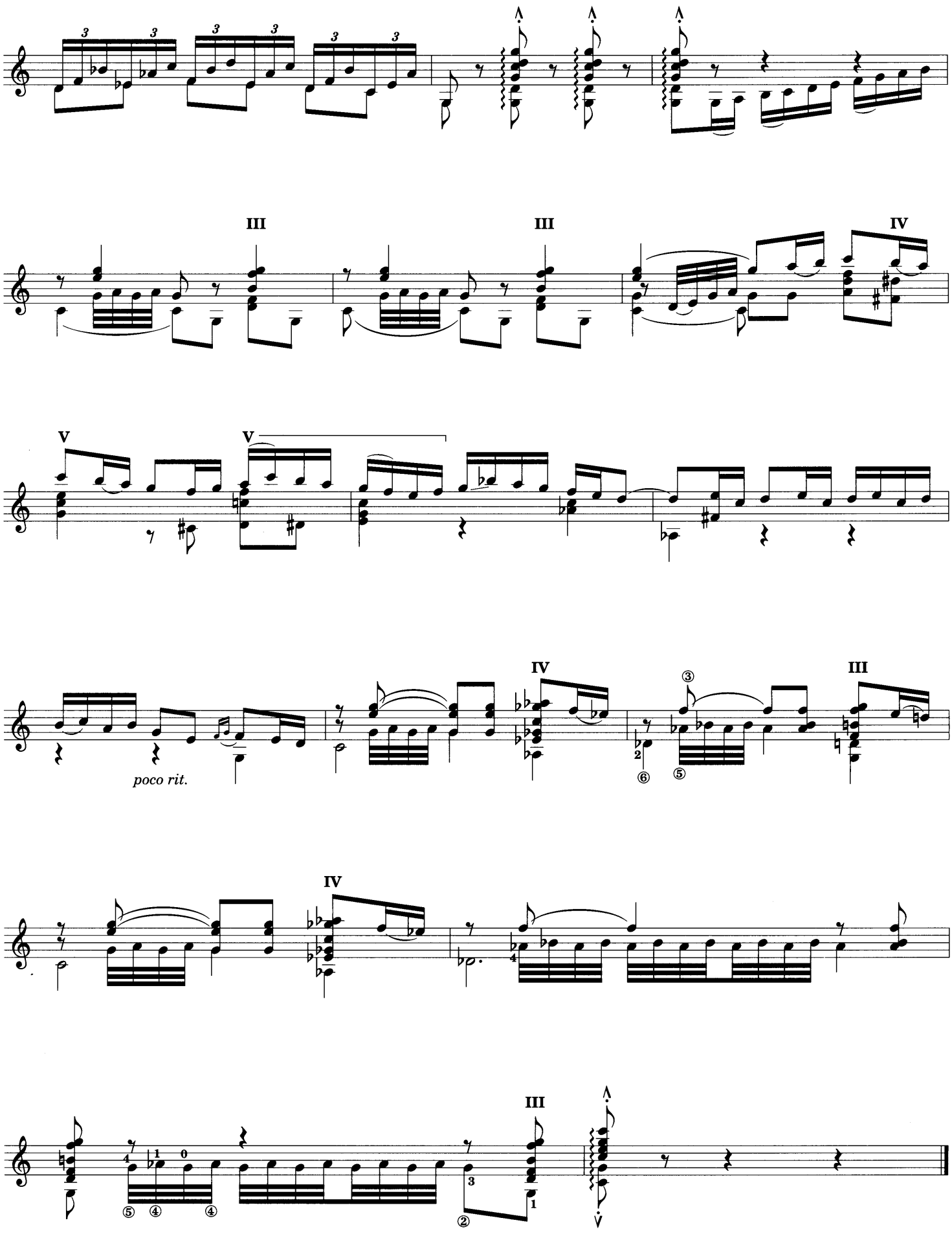







III
IV
V
V
V
III
p
f
p
poco rit.
a tempo

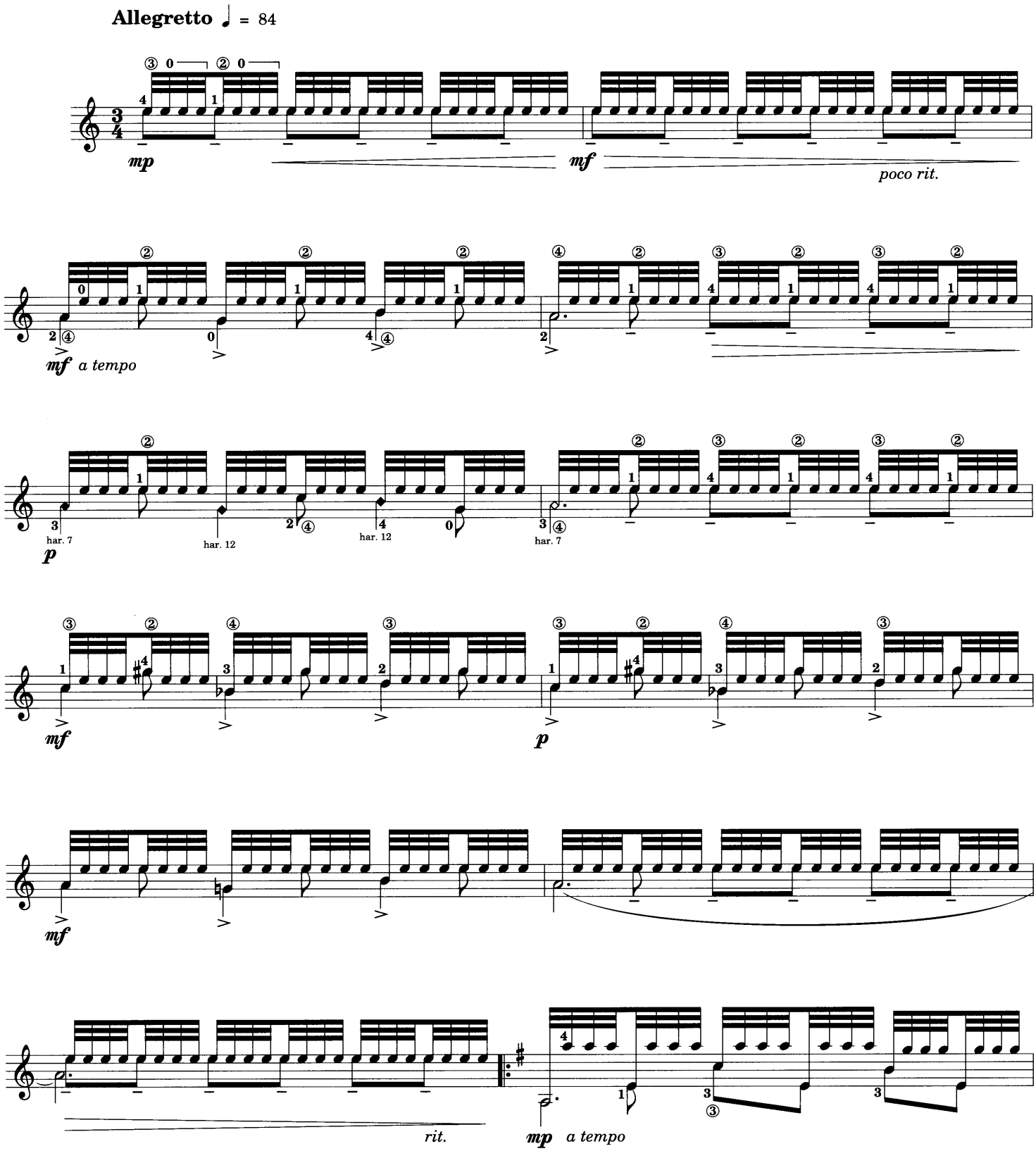

IV
V
muy marcado
IX
VII
IX
VII
mf
IX
VII
IX
X
XI
VII
mf
VIII
VII
hars.
VI
V
poco rit.
f a tempo


III
III
IV
V
V
poco rit.
IV
III
IV
III

A mi hermano Regino

CAMPANAS DEL ALBA

E. SAINZ DE LA MAZA



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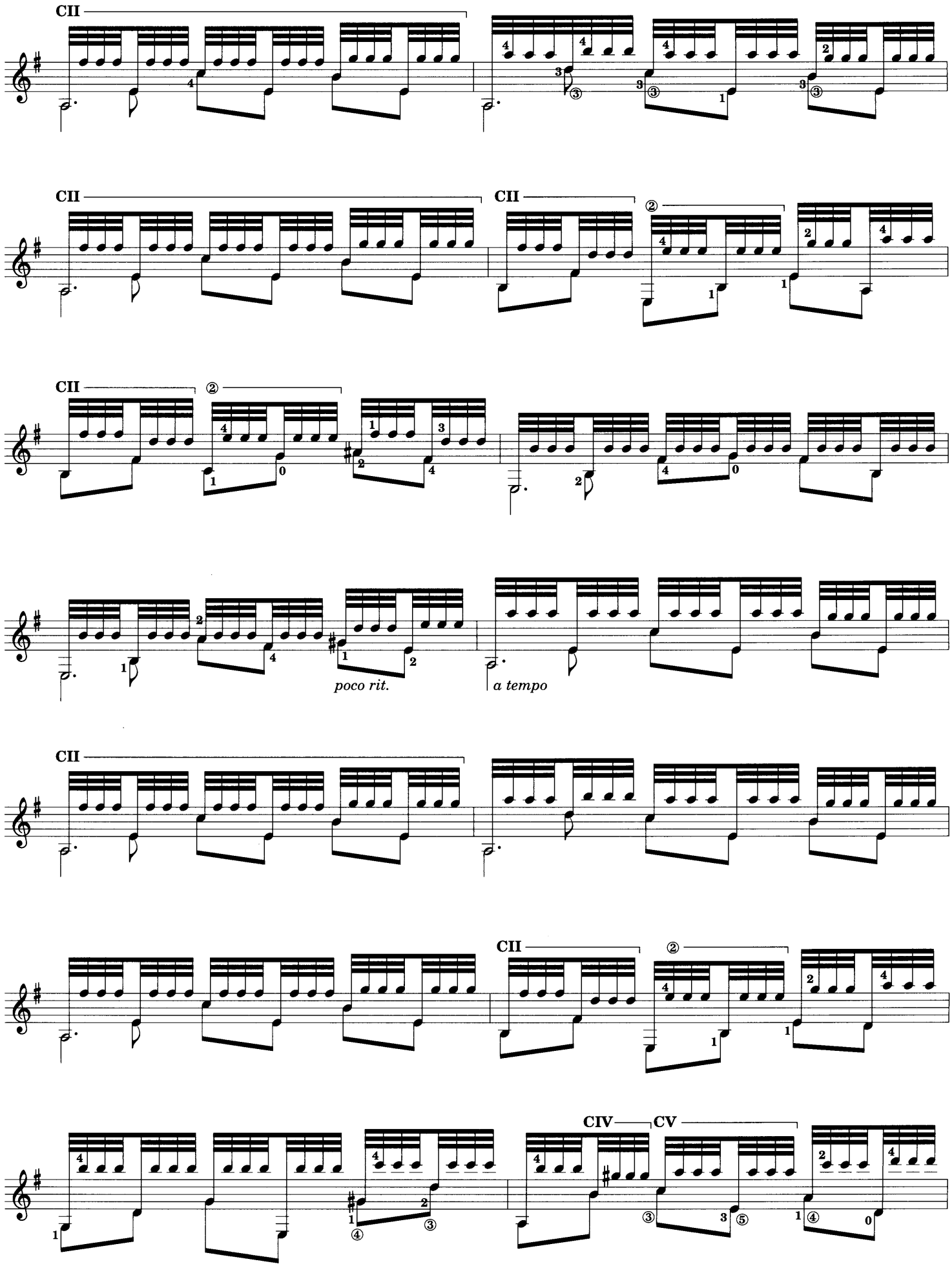
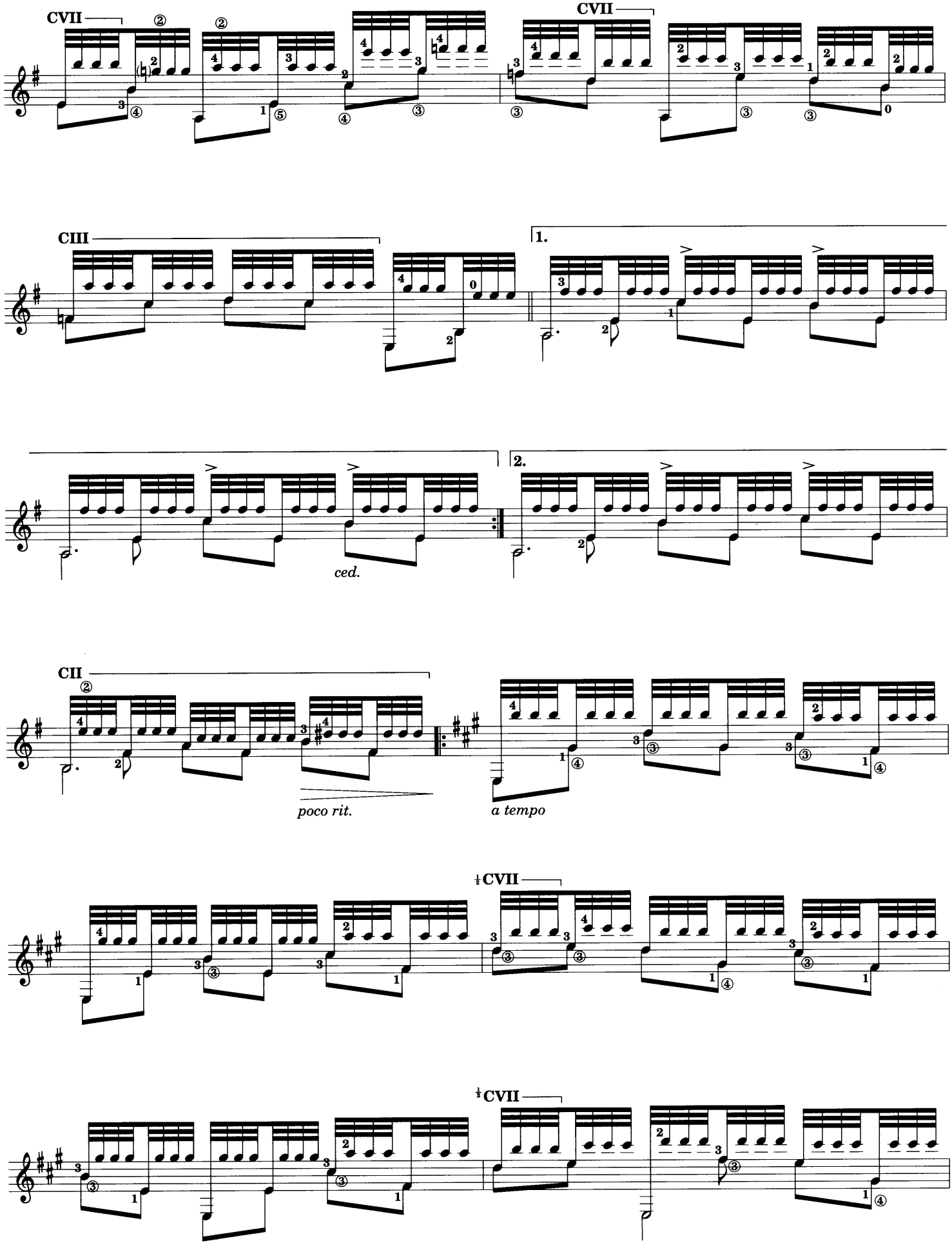
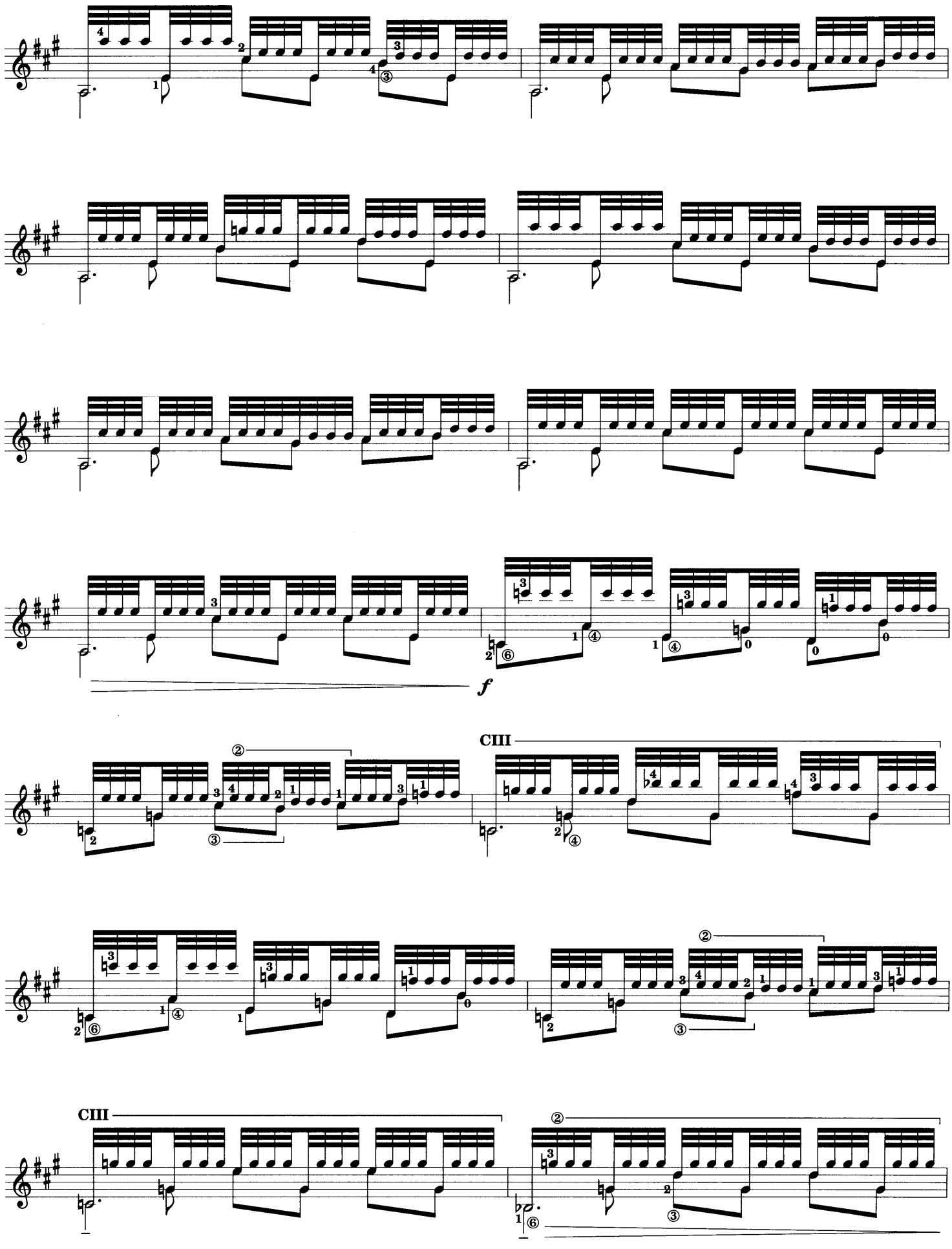
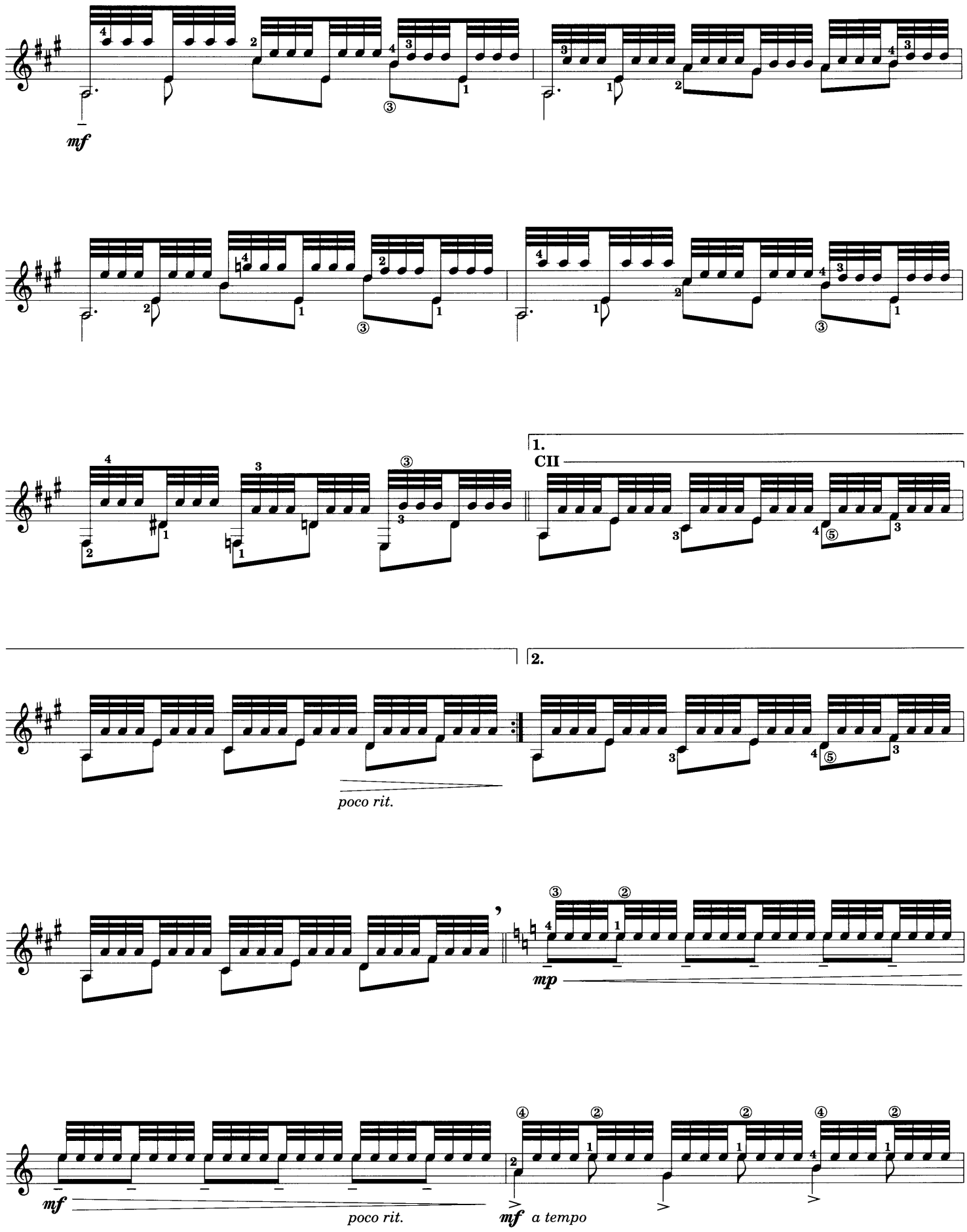
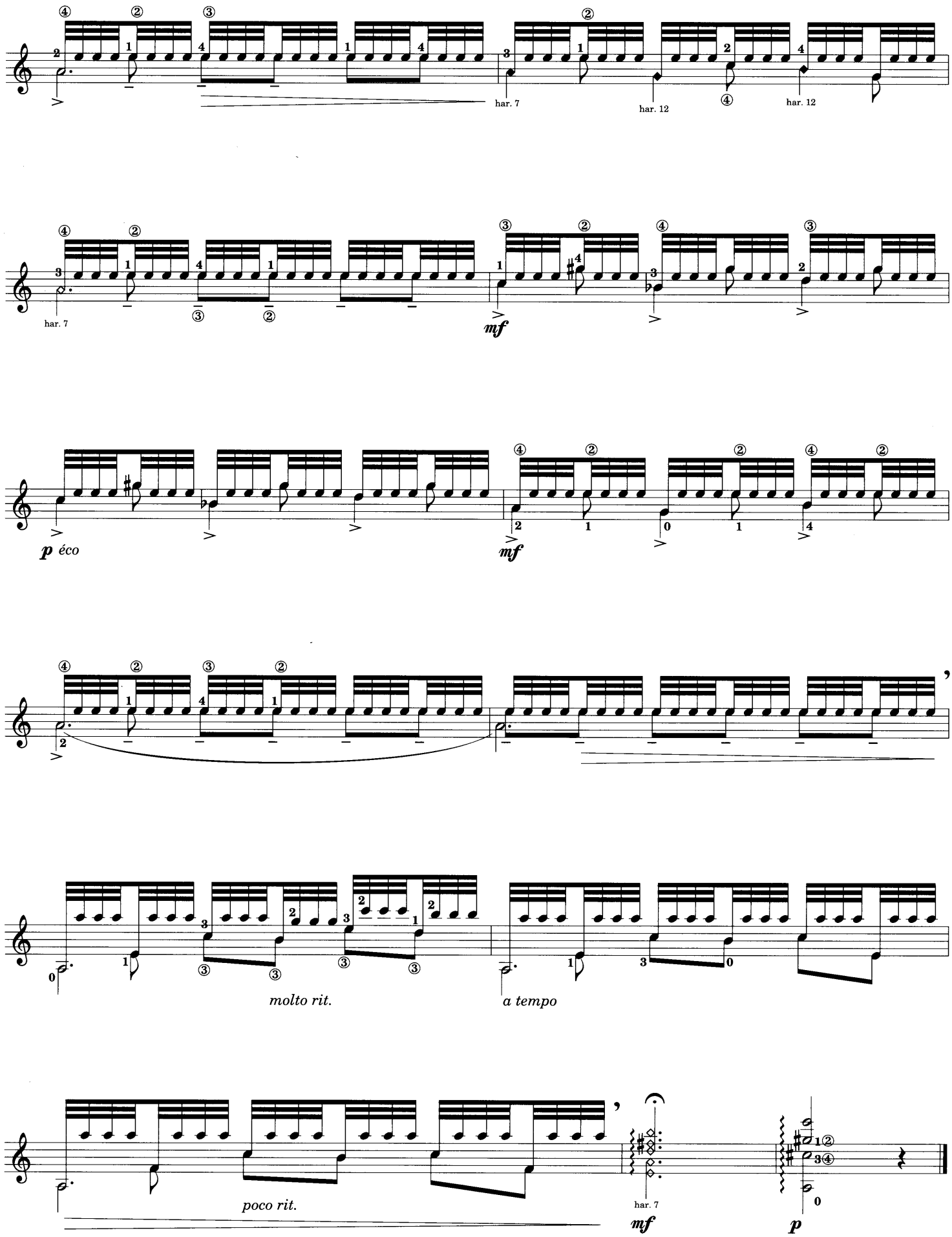

CII
CII
CII
CII
②
CII
②
poco rit.
a tempo
CII
CII
②
CIV
CV


CVII
CVII
CIII
1.
2.
ced.
CII
poco rit.
a tempo
½CVII
½CVII


f
CIII
CIII


mf
1.
CII
2.
poco rit.
mp
mf
poco rit.
mf a tempo


har. 7
har. 12
har. 12
har. 7
mf
p éco
mf
molto rit.
a tempo
poco rit.
har. 7
mf
p

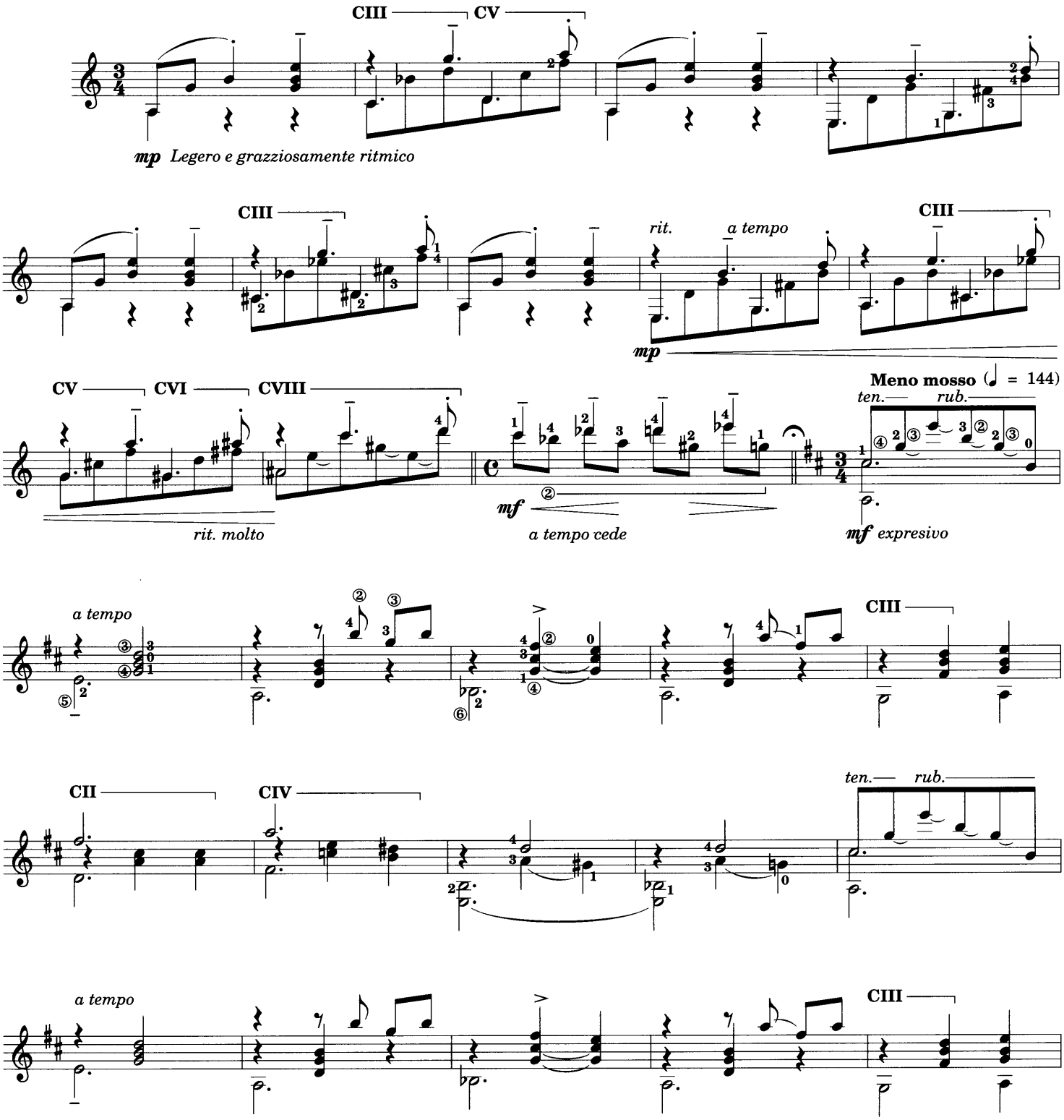
A mi hermano Regino

HOMENAJE A TOULOUSE-LAUTREC

E. SAINZ DE LA MAZA

Tempo de vals

Allegretto comodo (♩ = 160)



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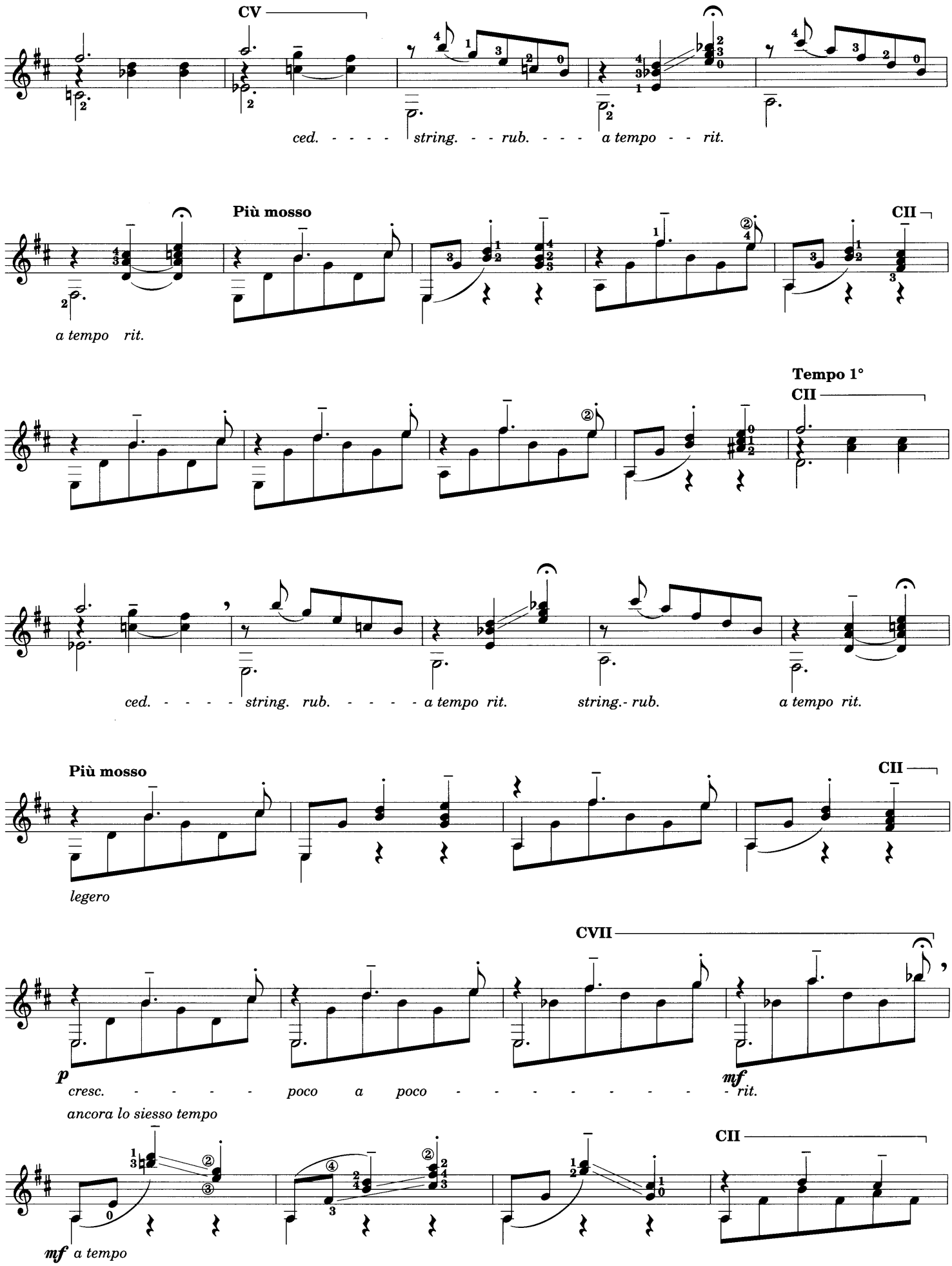
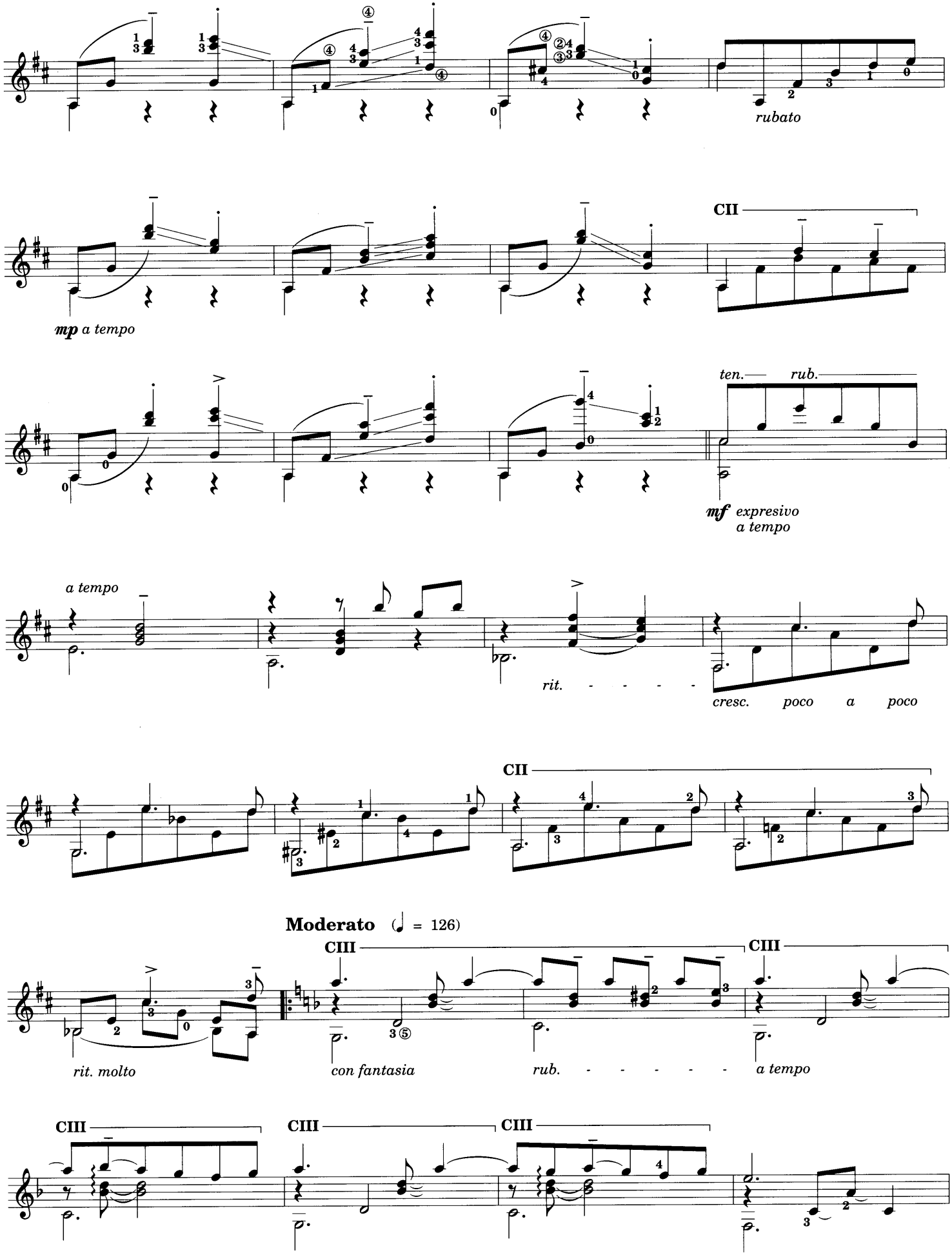
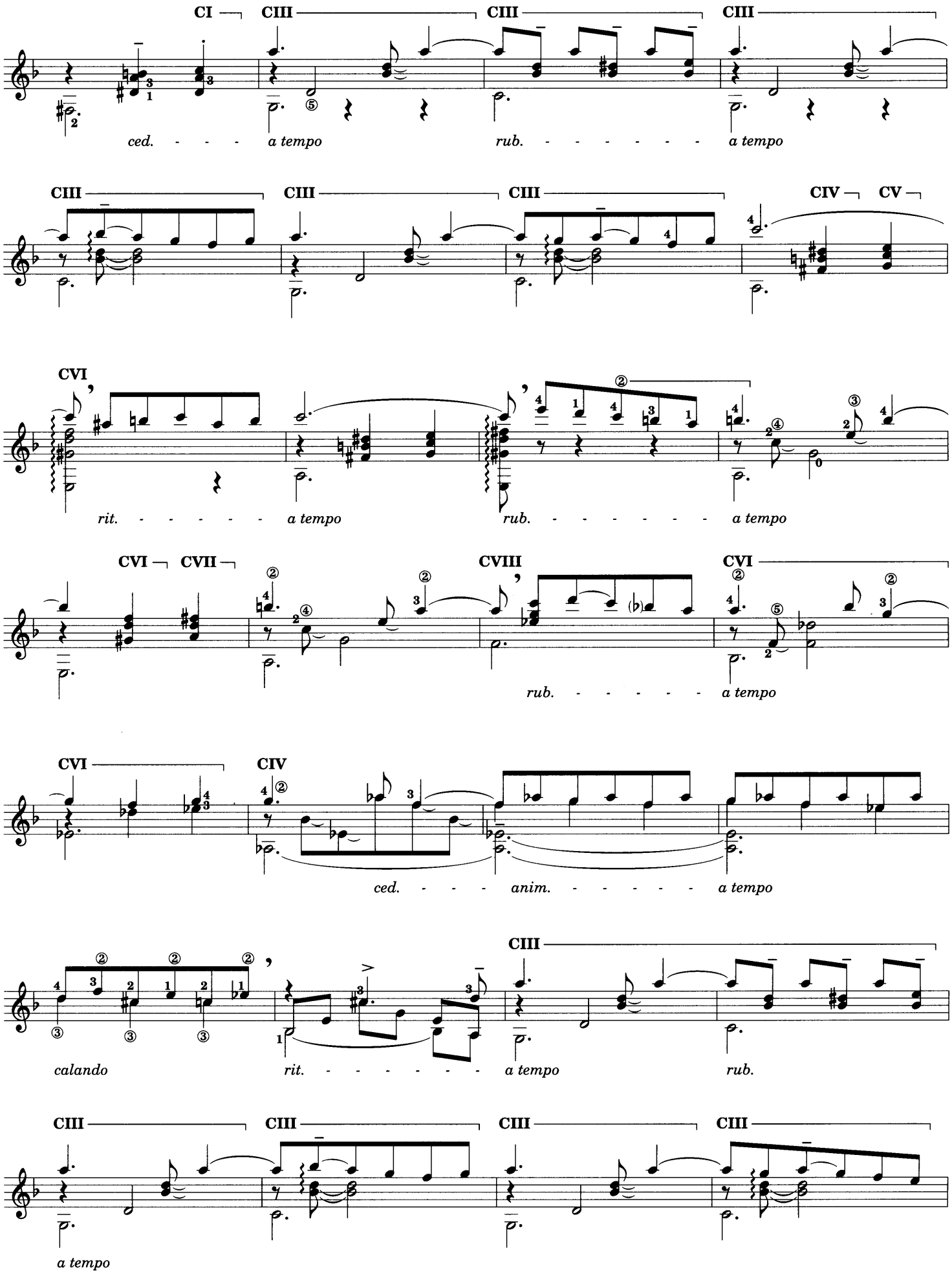
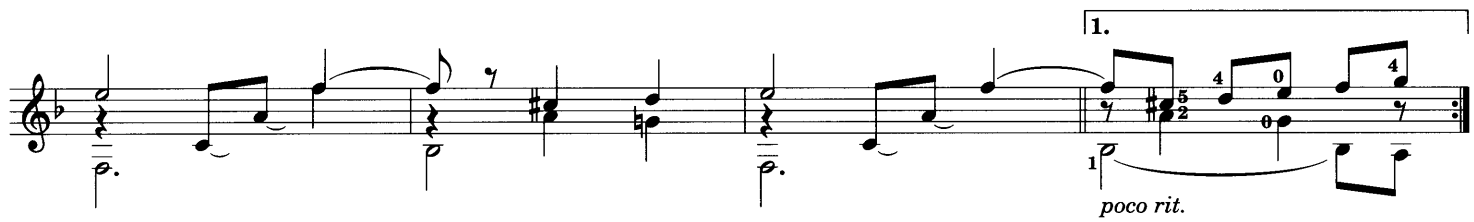
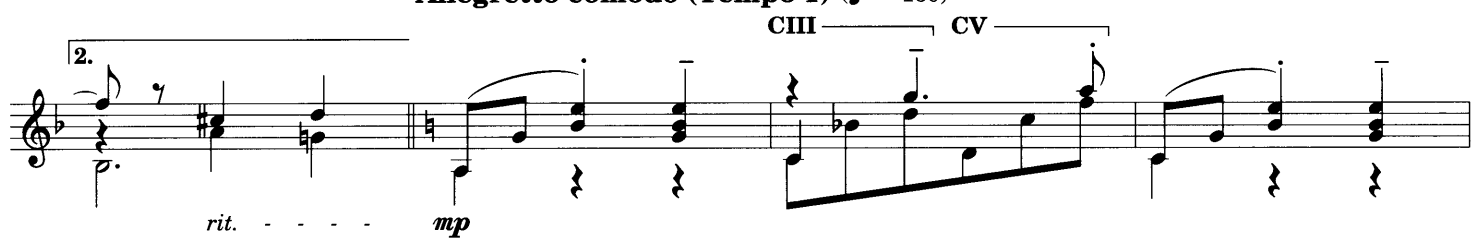

CV
ced. - - - - - string. - - rub. - - - - a tempo - - rit.
Più mosso
CII
a tempo rit.
Tempo 1°
CII
ced. - - - - - string. rub. - - - - - a tempo rit.
string.- rub.
a tempo rit.
Più mosso
CII
legero
CVII
p
cresc. - - - - - poco a poco - - - - - - - - - - rit.
mf
ancora lo siesso tempo
CII
mf a tempo

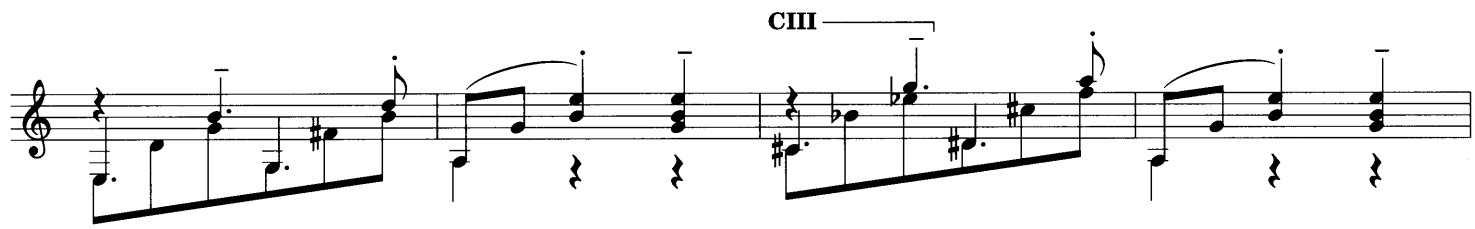

rubato
mp a tempo
CII
ten.
rub.
mf expresivo
a tempo
a tempo
rit.
cresc. poco a poco
CII
Moderato (♩ = 126)
CIII
CIII
rit. molto
con fantasia
rub.
a tempo
CIII
CIII
CIII

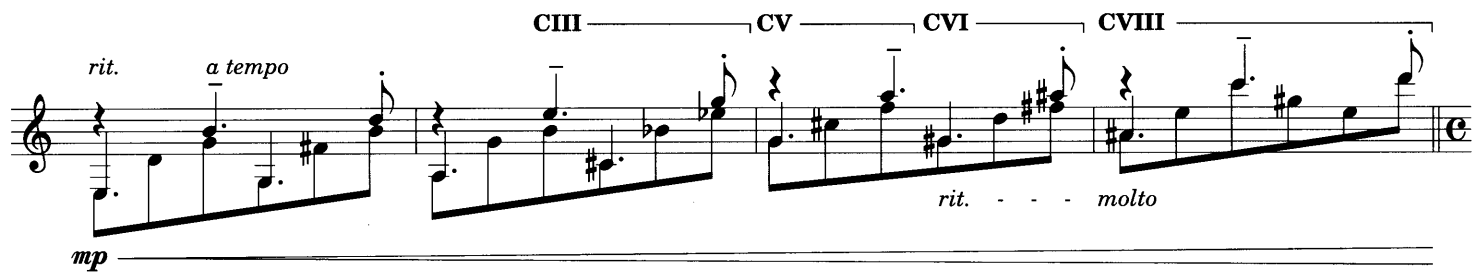

CI
CIII
CIII
CIII
ced.
a tempo
rub.
a tempo
CIII
CIII
CIII
CIV
CV
CVI
rit.
a tempo
rub.
a tempo
CVI
CVII
CVIII
CVI
rub.
a tempo
CVI
CIV
ced.
anim.
a tempo
CIII
calando
rit.
a tempo
rub.
CIII
CIII
CIII
CIII
a tempo



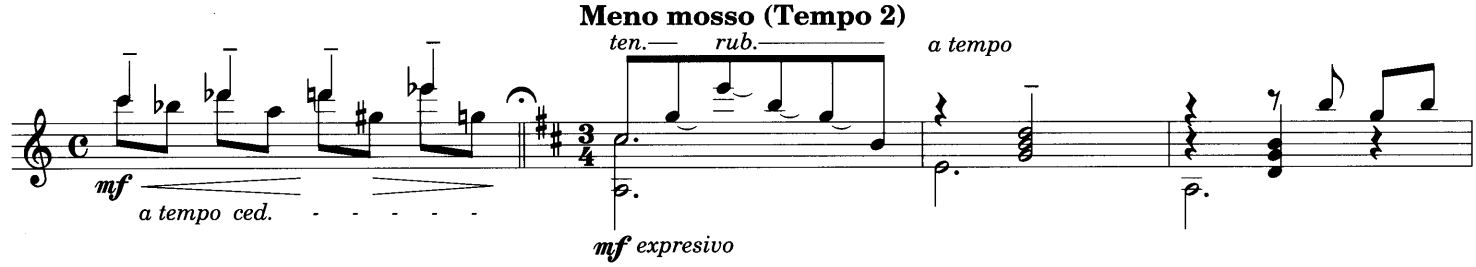
Allegretto cómodo (Tempo 1) (♩ = 160)

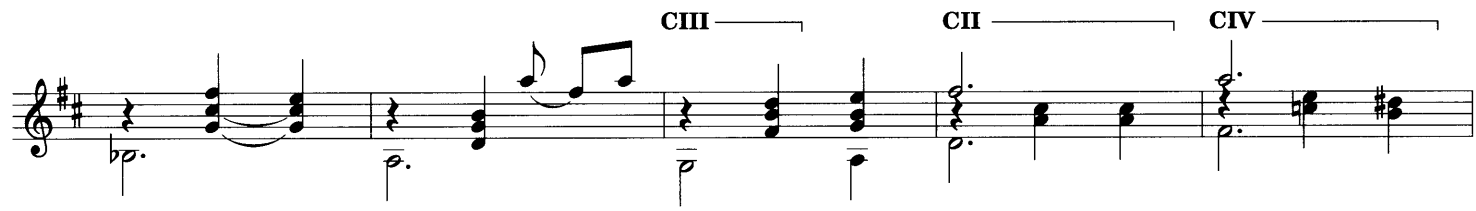


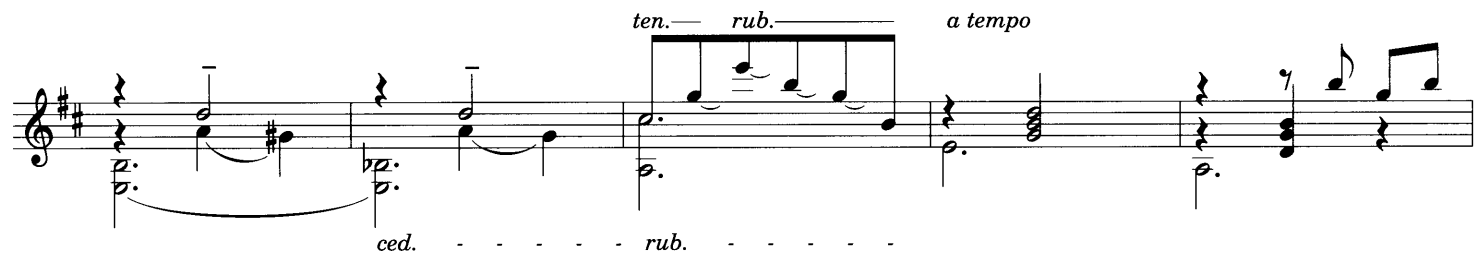


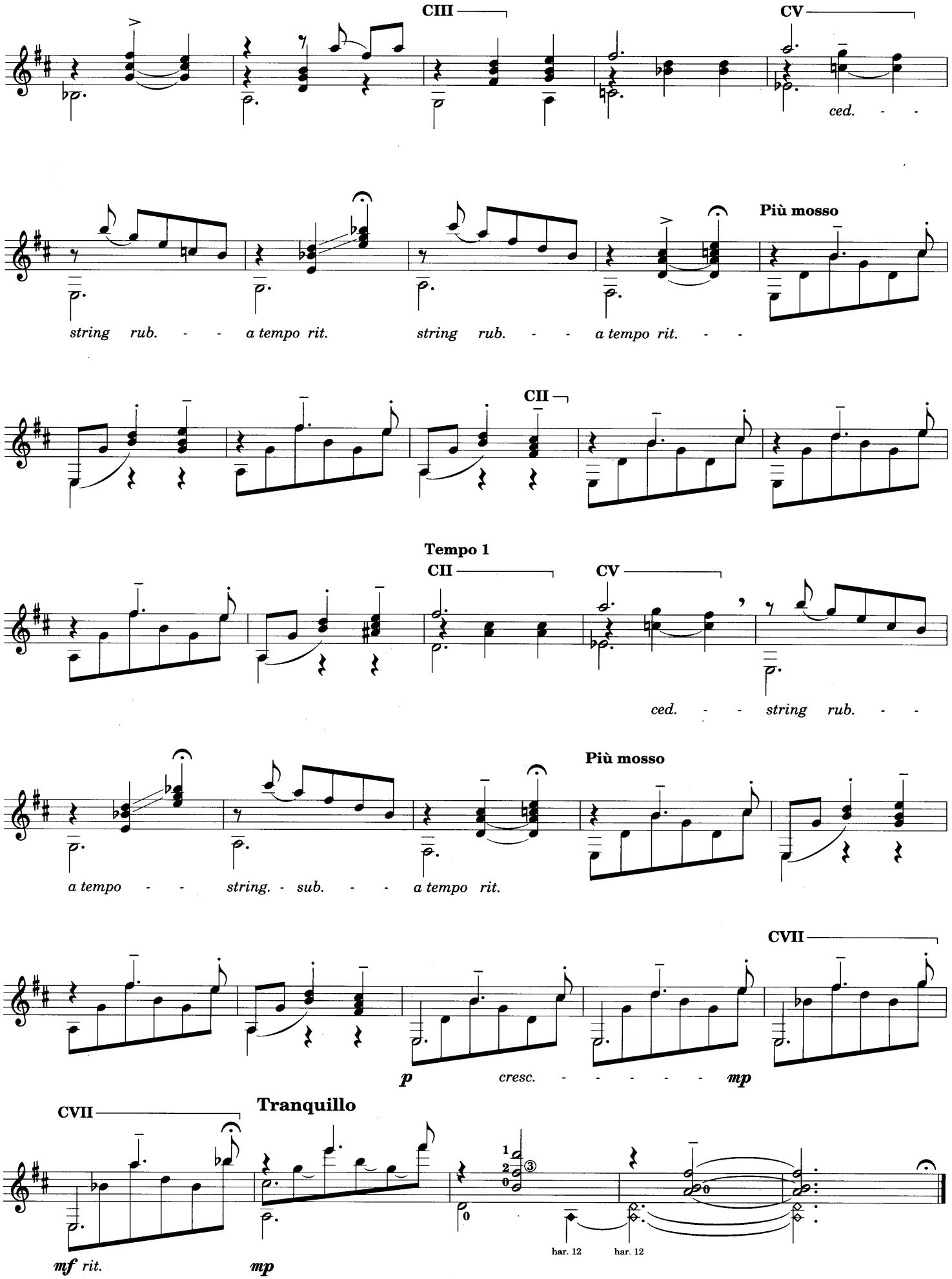


Meno mosso (Tempo 2)





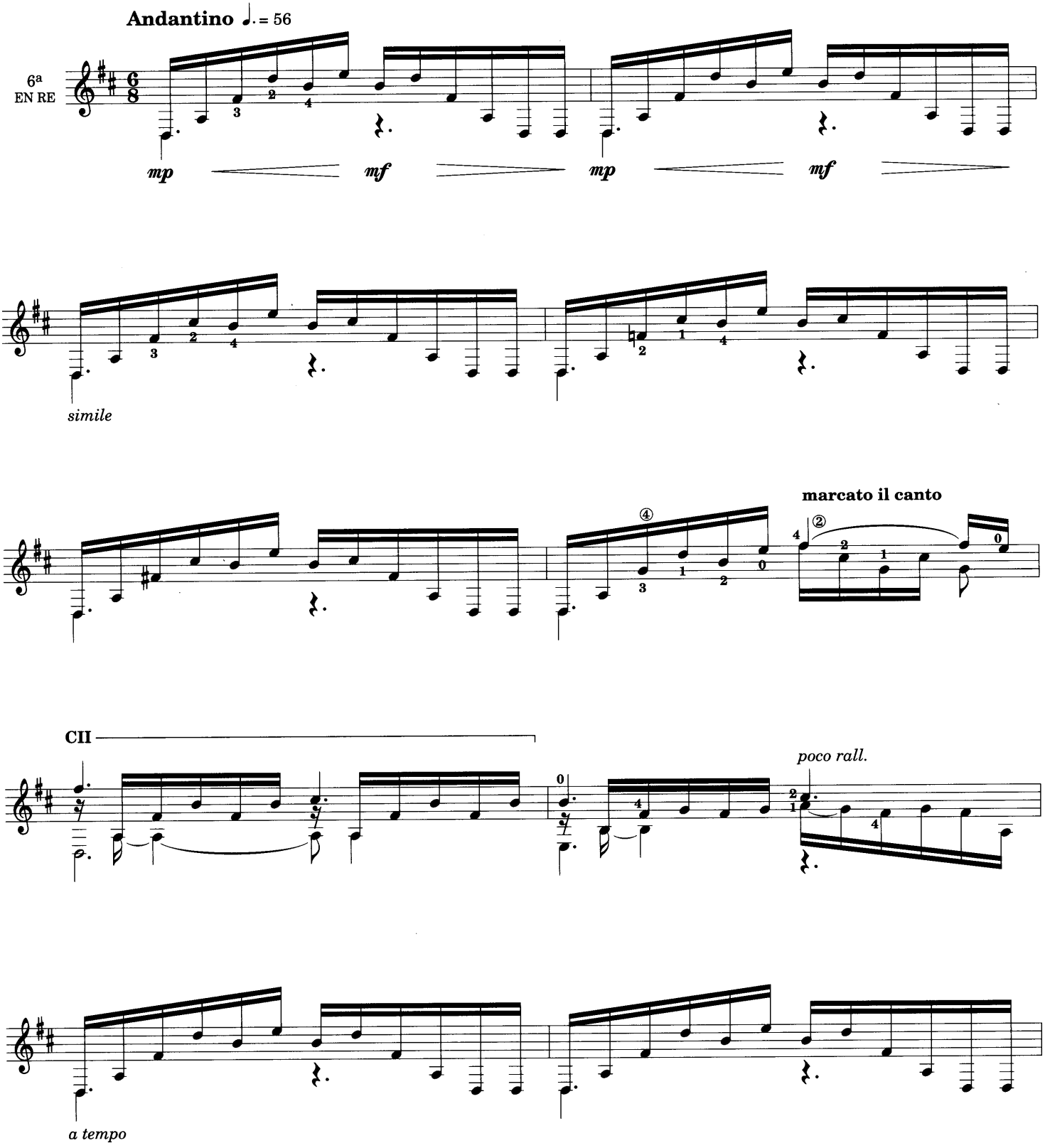



CIII
CV
ced.
Più mosso
string rub. - - a tempo rit.
string rub. - - a tempo rit. - -
CII
Tempo 1
CII
CV
ced. - - string rub. - -
Più mosso
a tempo - - string. - sub. - - a tempo rit.
CVII
p
cresc. - - - - - - mp
CVII
Tranquillo
mf rit.
mp
har. 12
har. 12

A mi discípulo José J. Henríquez

EVOCACIÓN CRIOLLA

E. SAINZ DE LA MAZA



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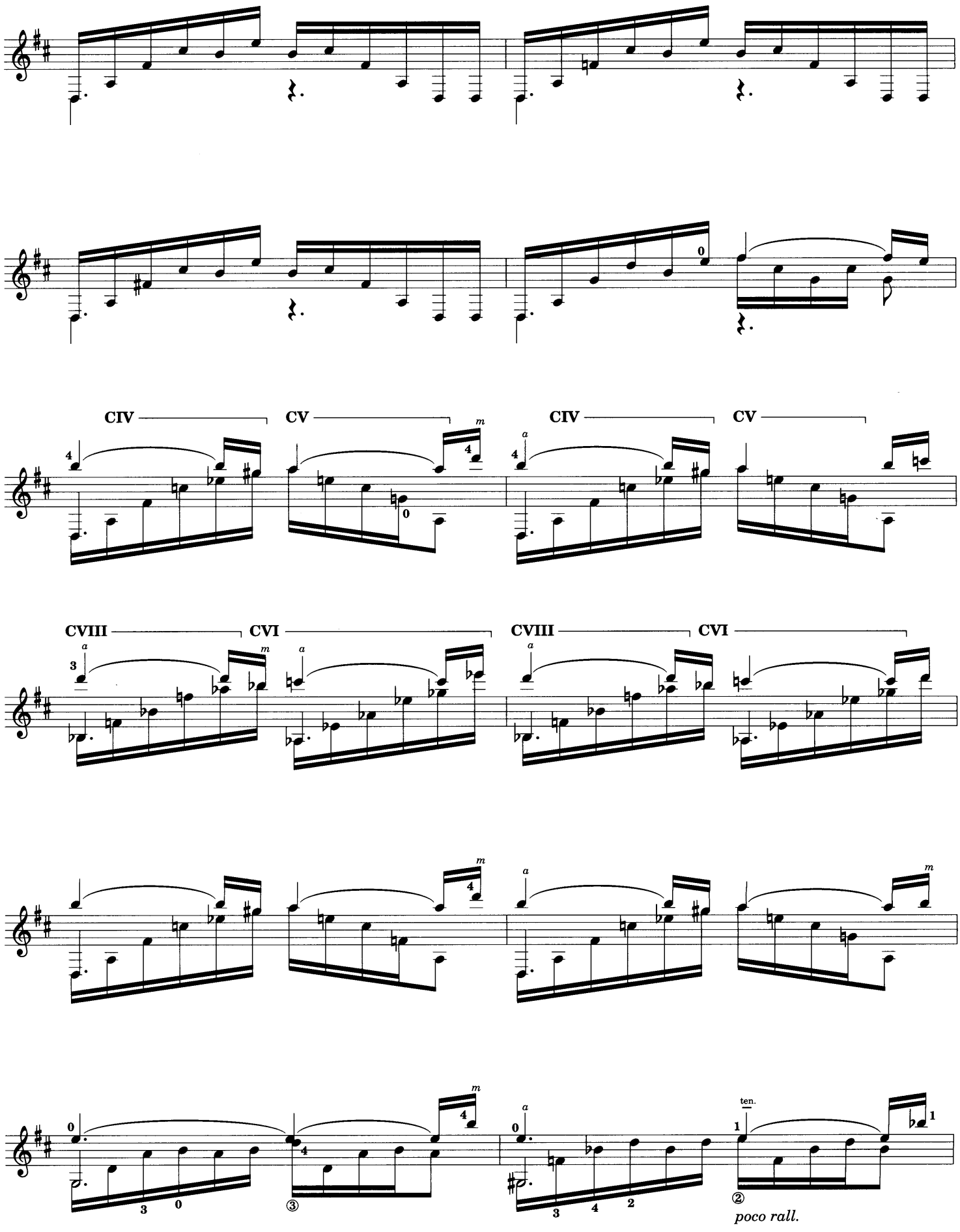
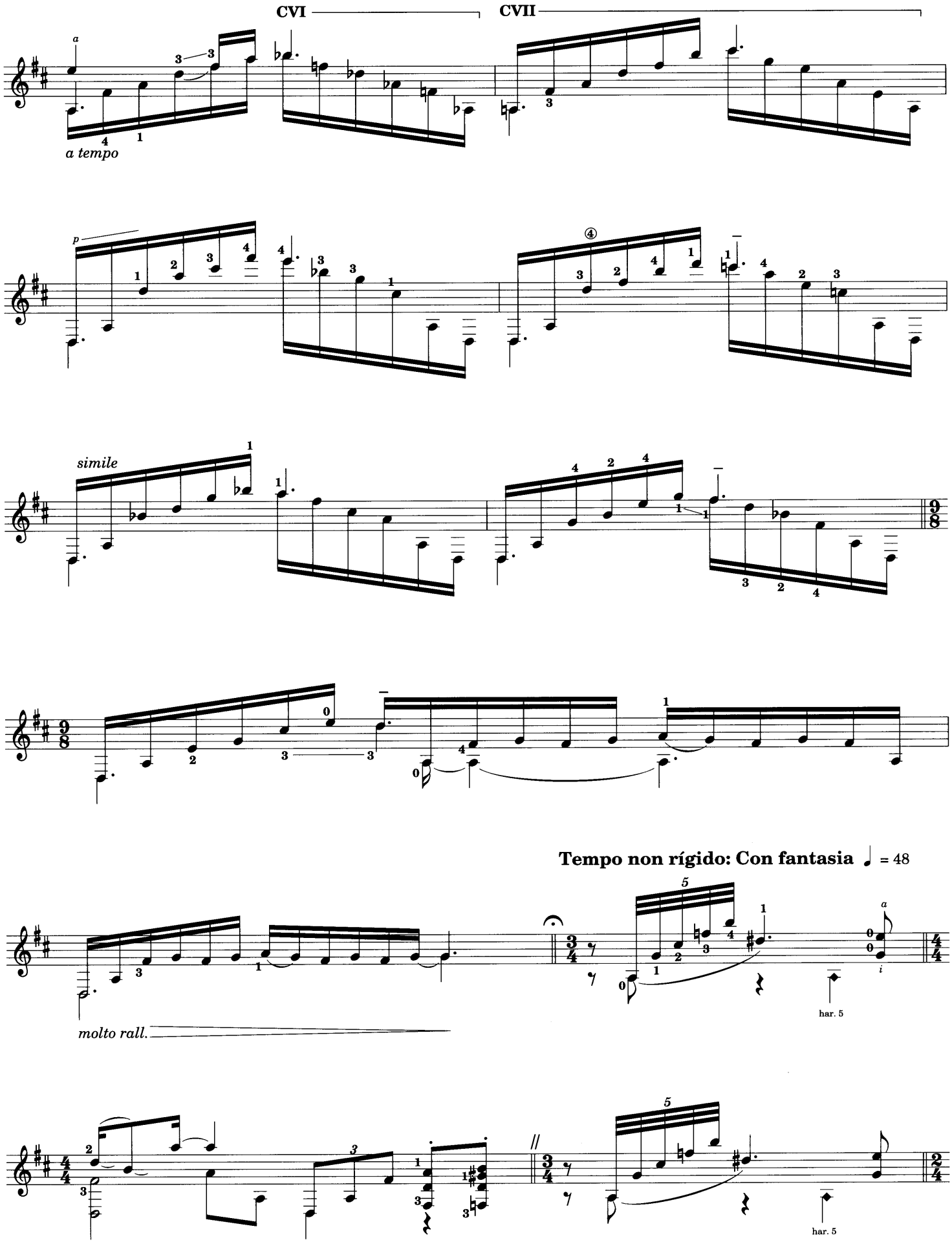
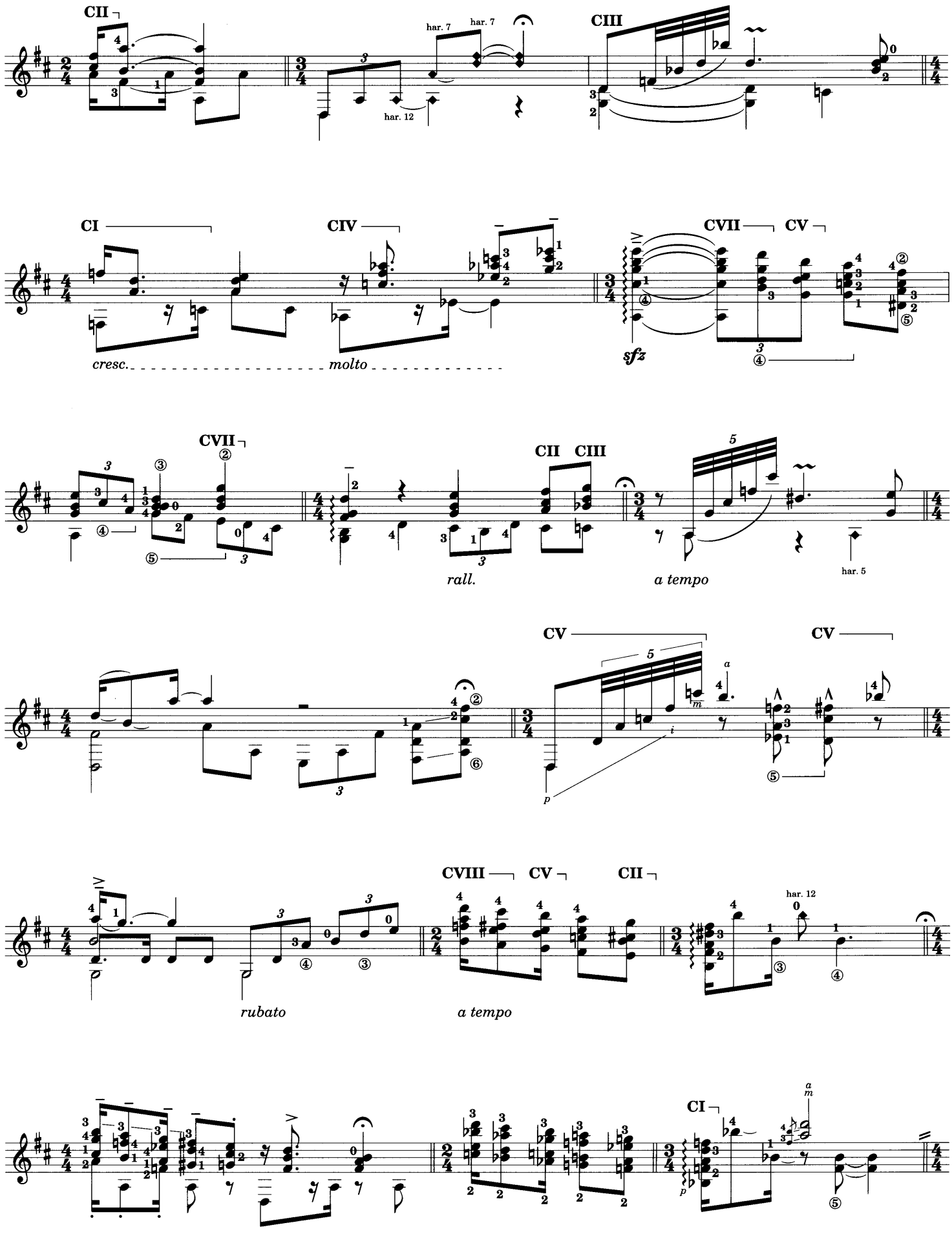
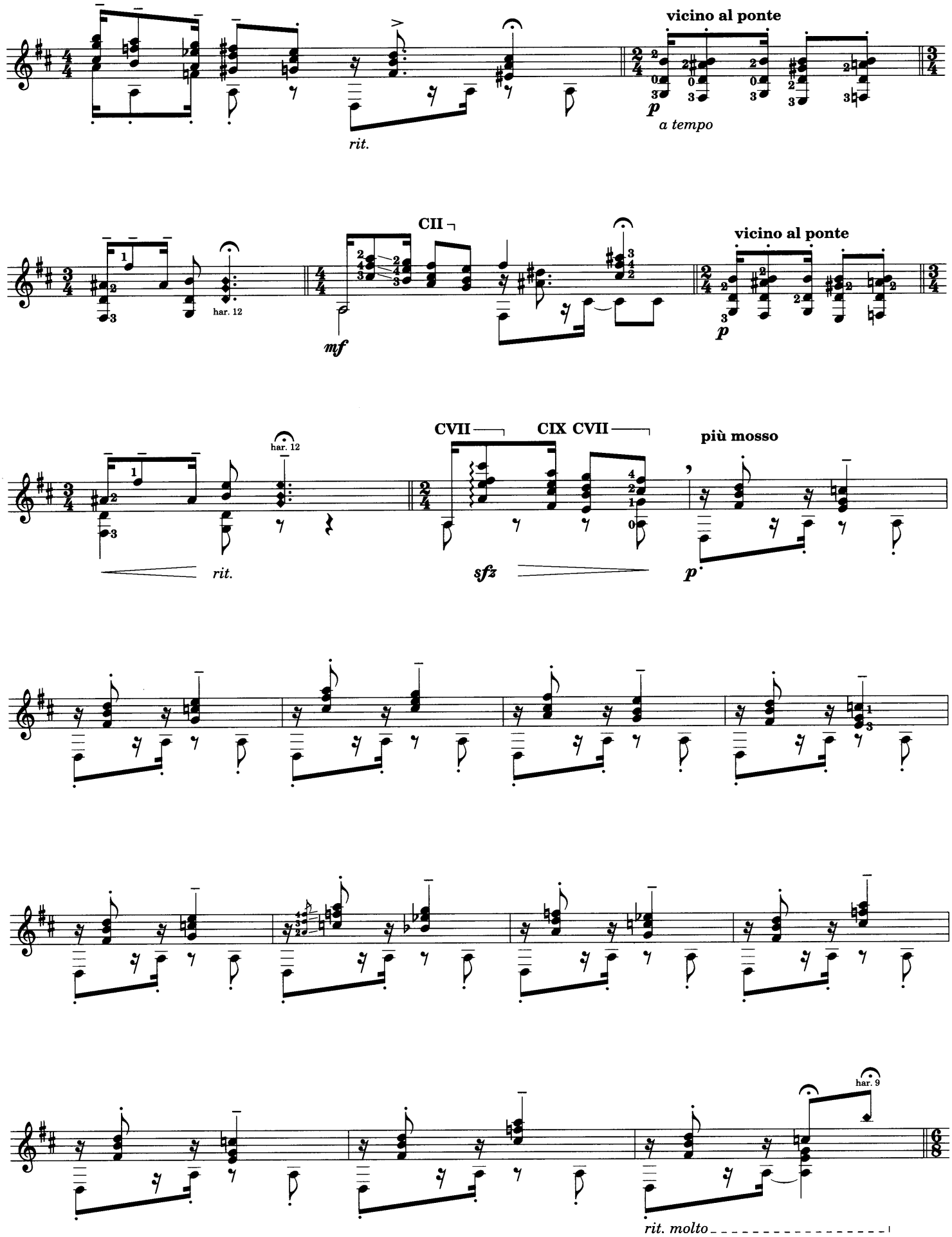
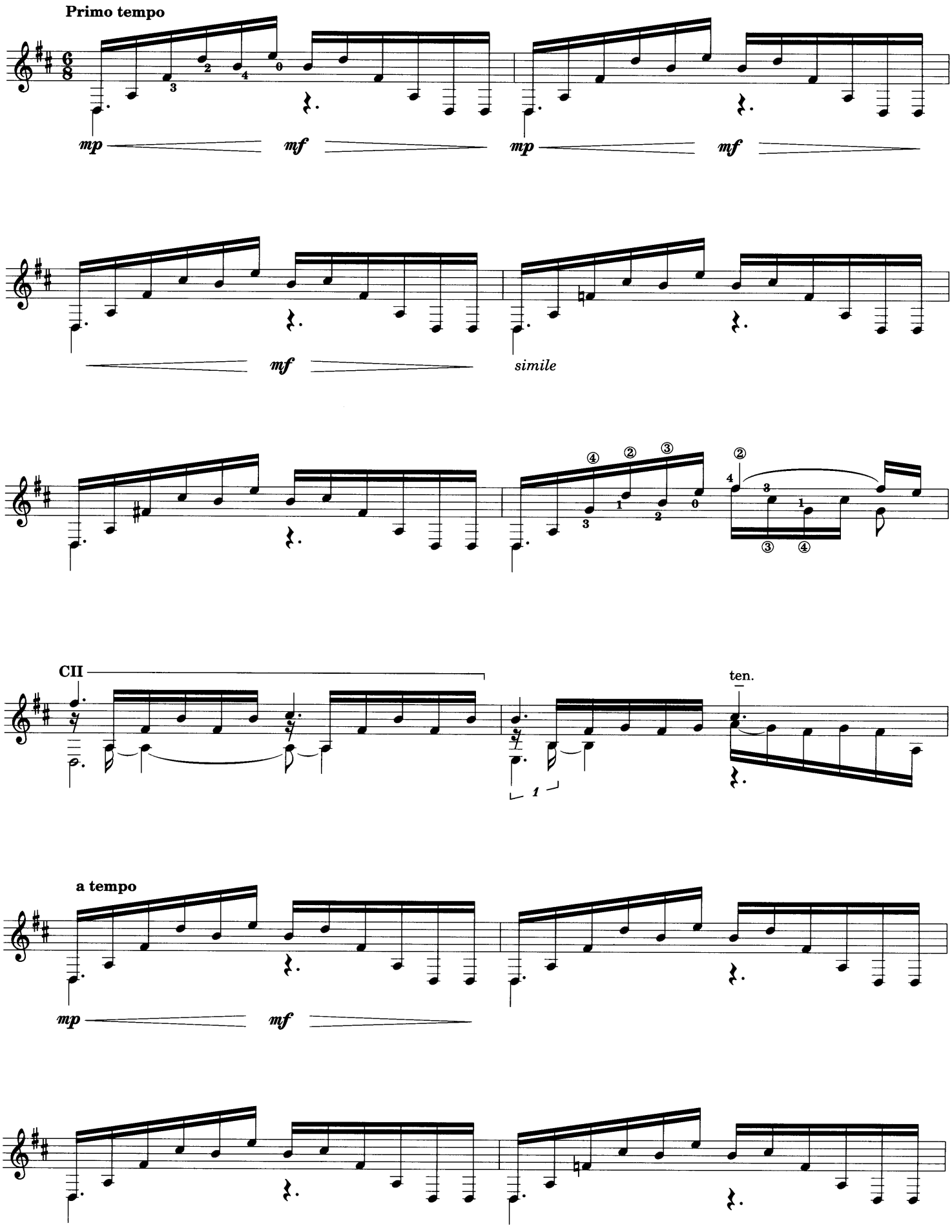
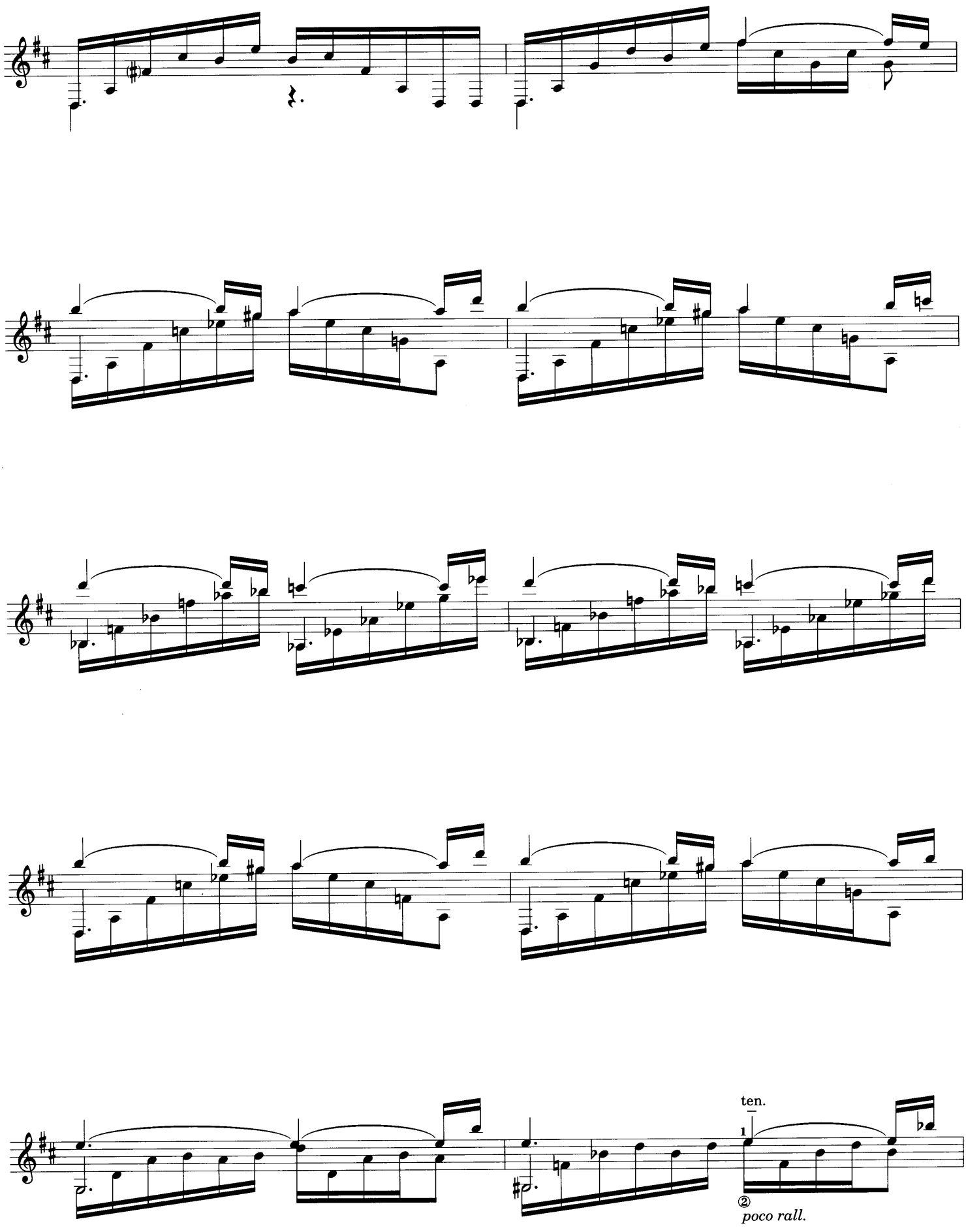

CIV
CV
CIV
CV
CVIII
CVI
CVIII
CVI
ten.
poco rall.

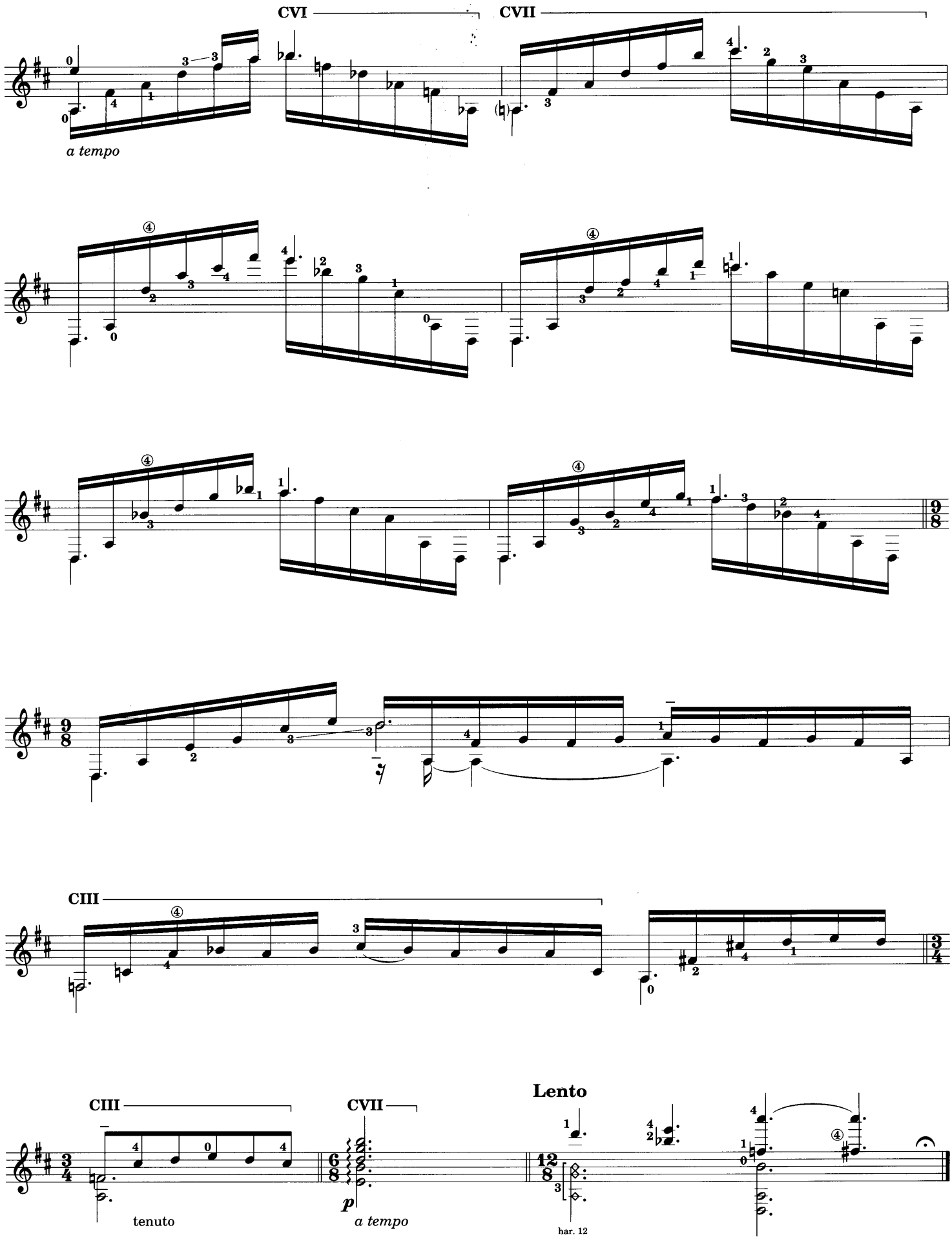

CVI
CVII
a tempo
simile
Tempo non rígido: Con fantasia ♩ = 48
molto rall.
har. 5
har. 5


CII
har. 7
har. 7
har. 12
CIII
CI
CIV
cresc.
molto
CVII
CV
sfz
CVII
CII CIII
rall.
a tempo
har. 5
CV
CV
CVIII
CV
CII
rubato
a tempo
har. 12
CI


vicino al ponte
p
a tempo
rit.
CII
har. 12
mf
vicino al ponte
p
har. 12
CVII
CIX CVII
più mosso
rit.
sfz
p
har. 9
rit. molto


Primo tempo
mp
mf
mp
mf
mf
simile
CII
ten.
a tempo
mp
mf


ten.
1
2
poco rall.


CVI
CVII
a tempo
CIII
CIII
CVII
tenuto
p
a tempo
Lento
har. 12

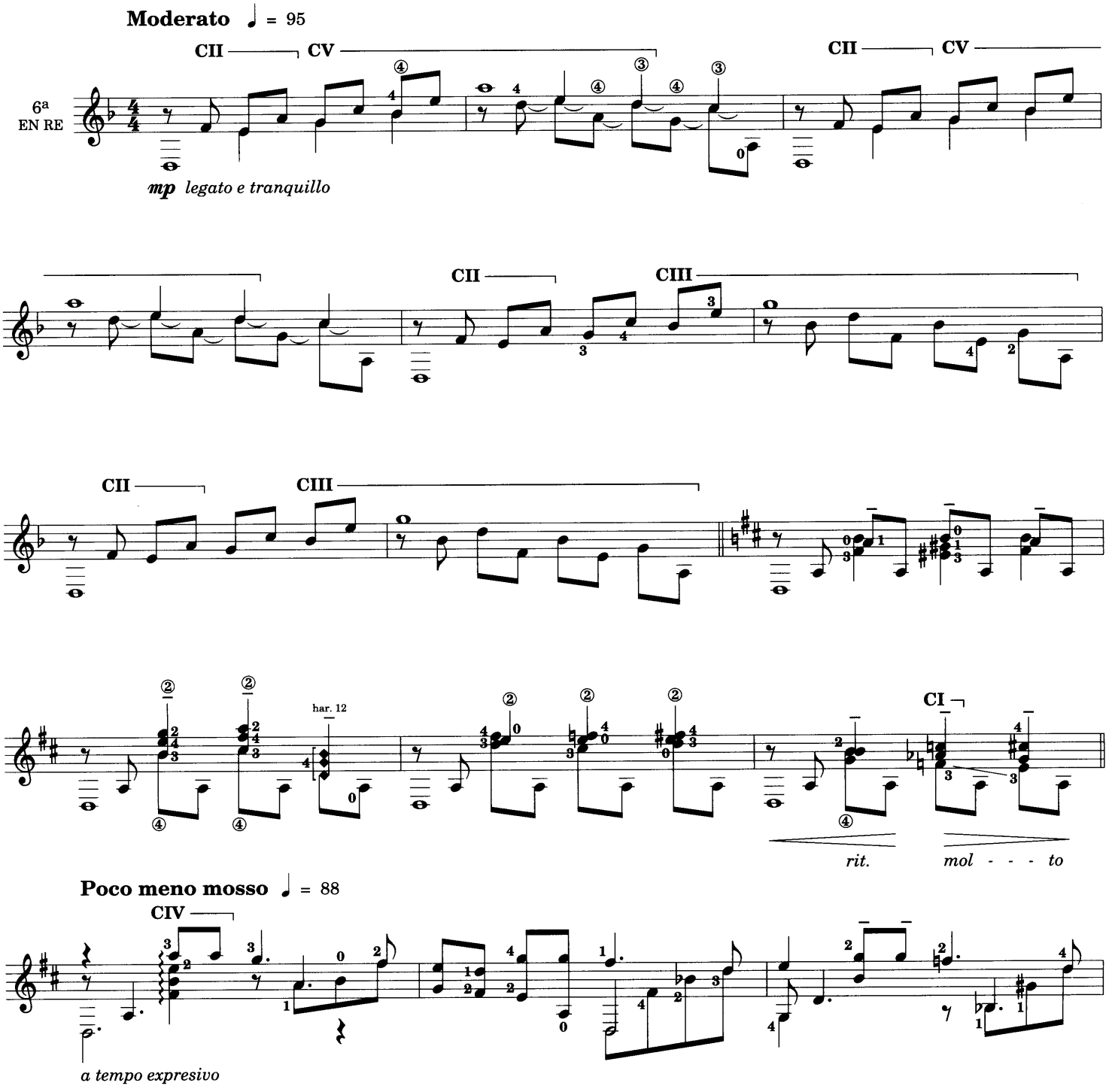
A mi buen amigo Antonio Armet

PLATERO Y YO,
SUITE

E. SAINZ DE LA MAZA

I. PLATERO

Platero es pequeño, peludo, suave...
Sólo los espejos de azabache de sus ojos son duros cual
dos escarabajos de cristal negro.
Lo llamo dulcemente: '¿Platero?', y viene a mí con un trotecillo
alegre que parece que se ríe, en no se qué cascabeleo ideal.
Juan Ramón Jiménez



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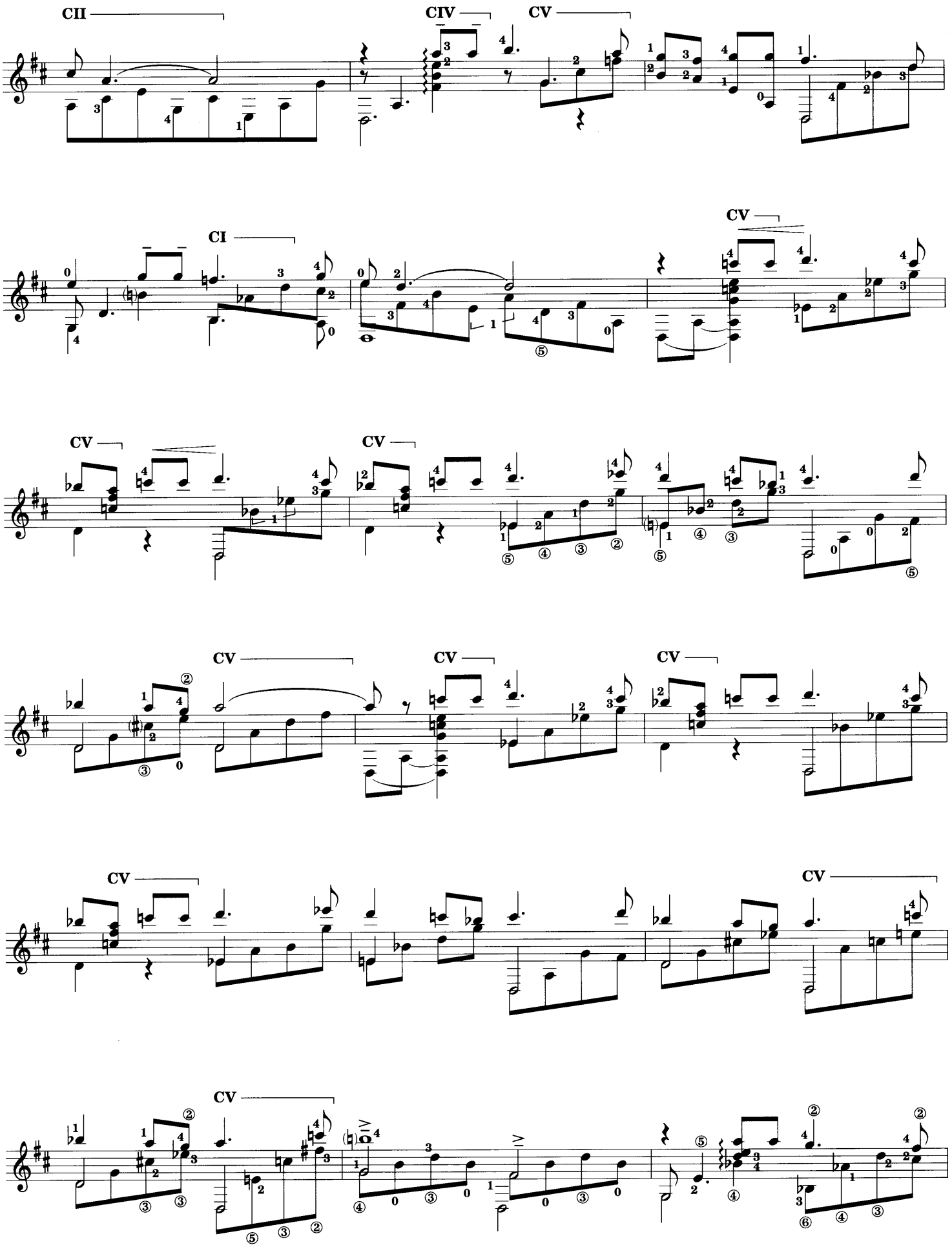
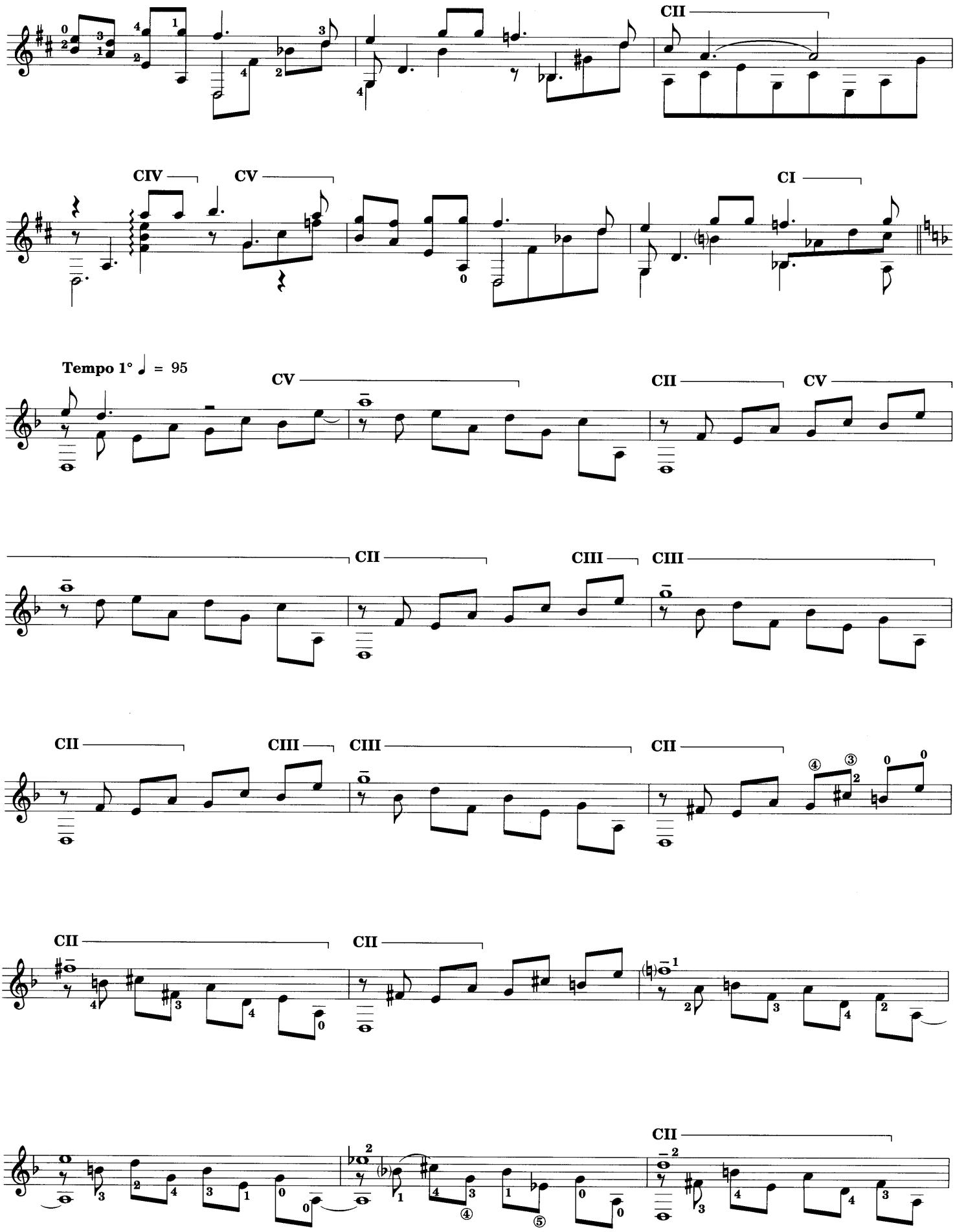
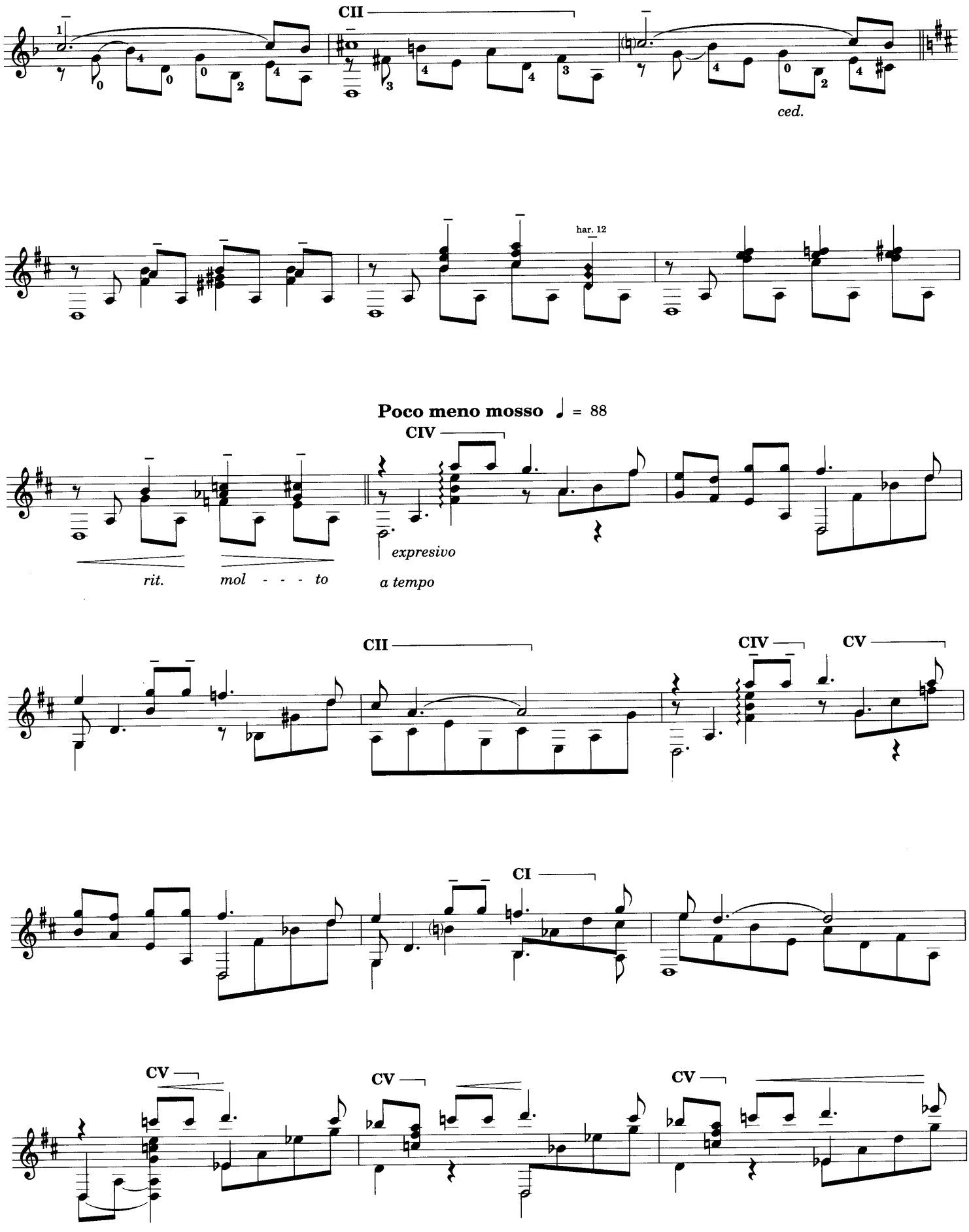
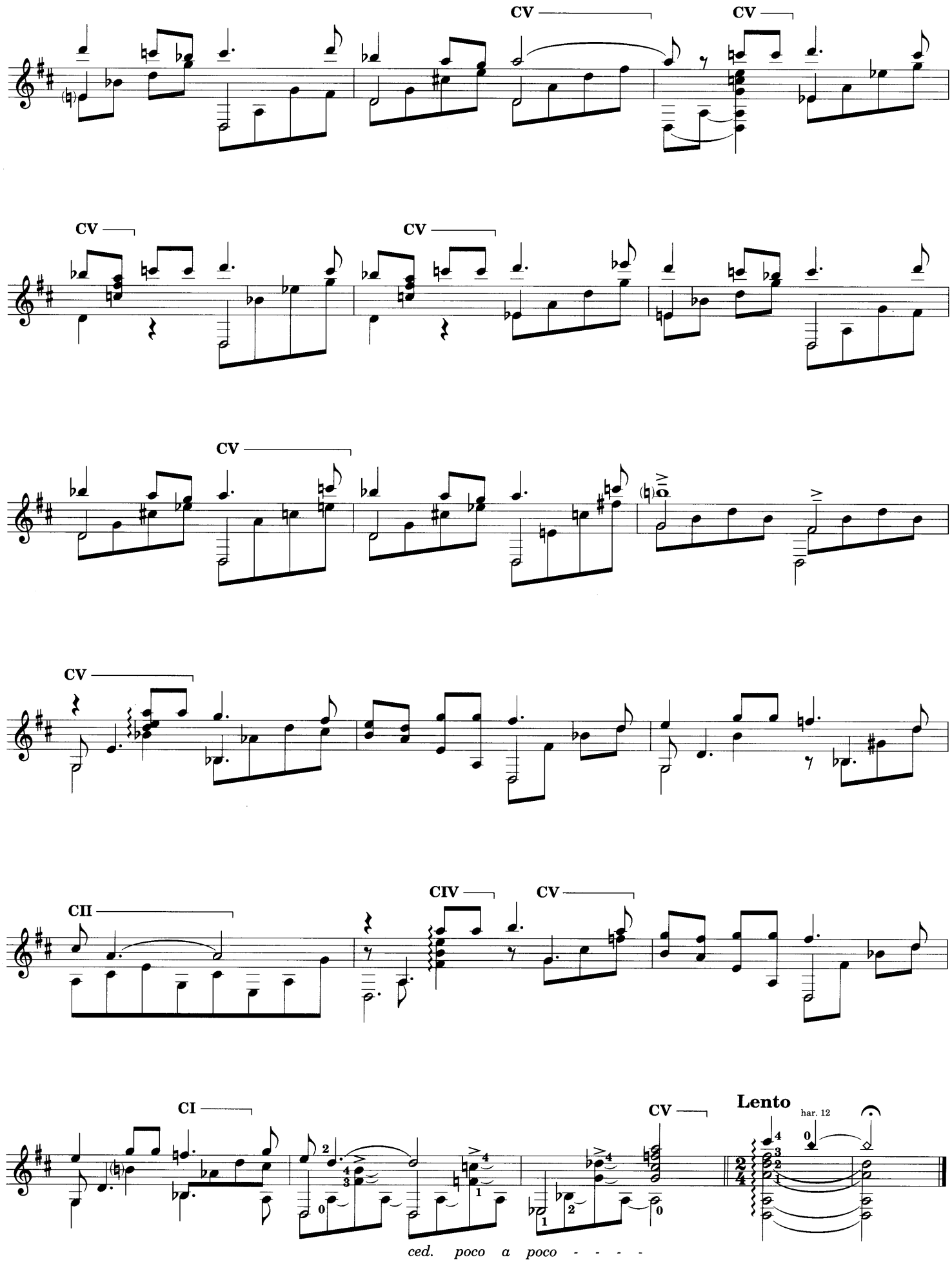

CII
CIV
CV
CI
CV
CV
CV
CV
CV
CV
CV
CV
CV

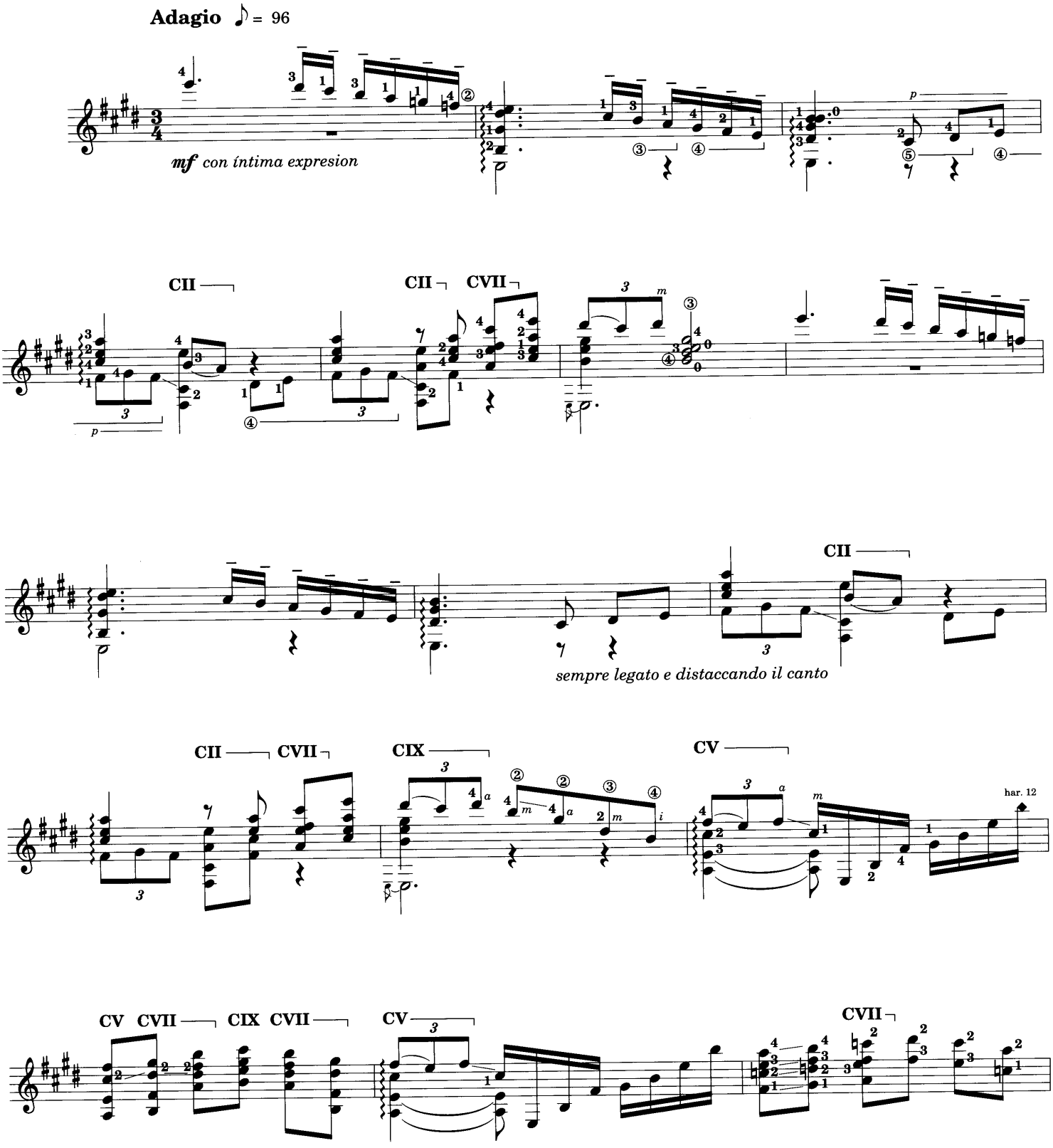

CII
CIV
CV
CI
Tempo 1° ♩ = 95
CV
CII
CV
CII
CIII
CIII
CII
CIII
CIII
CII
CII
CII
CII

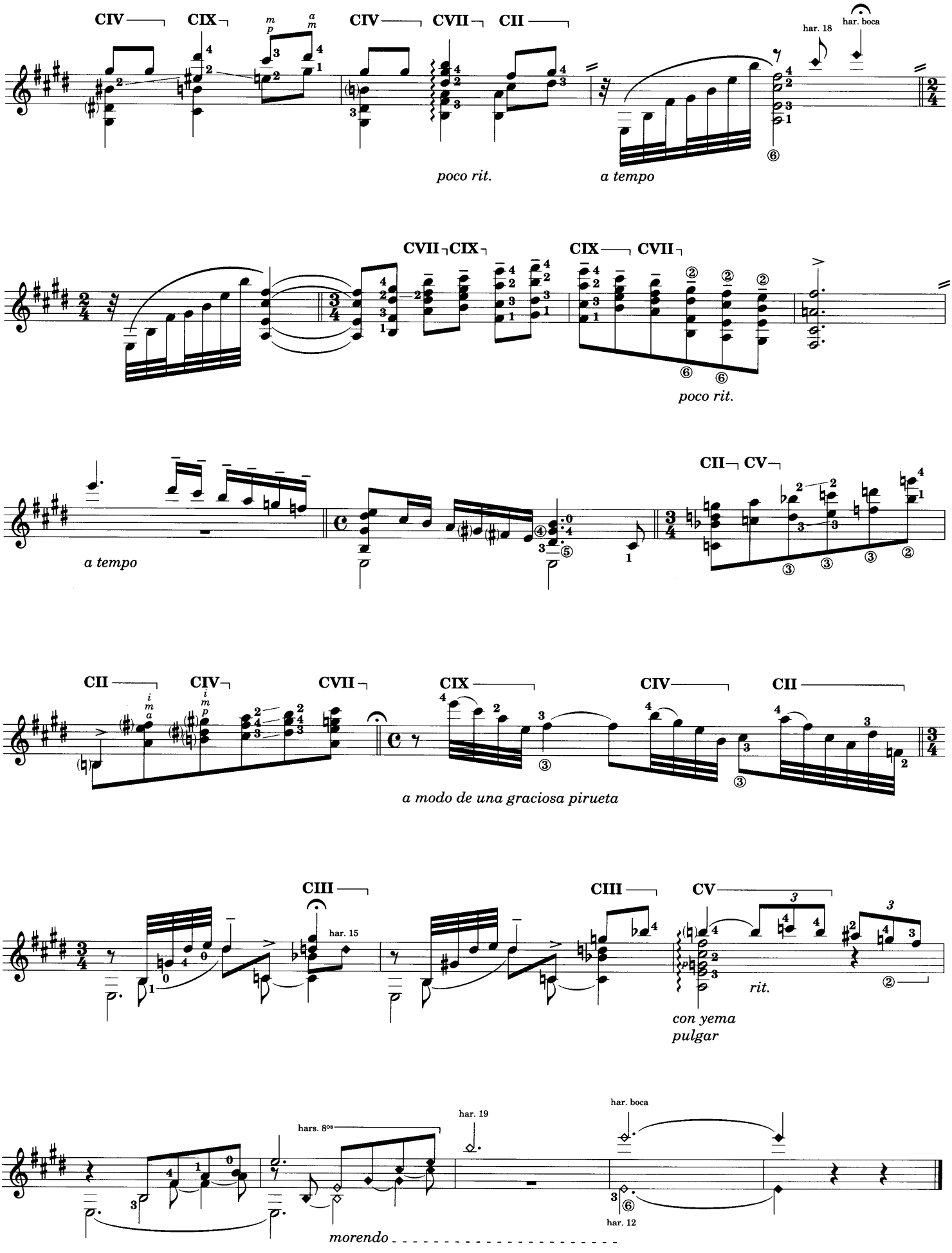

CII
ced.
har. 12
Poco meno mosso ♩ = 88
CIV
rit.
mol - - - to
expresivo
a tempo
CII
CIV
CV
CI
CV
CV
CV


CV
CV
CV
CV
CV
CV
CV
CII
CIV
CV
CI
CV
Lento
har. 12
ced. poco a poco - - - -

II. EL LOCO

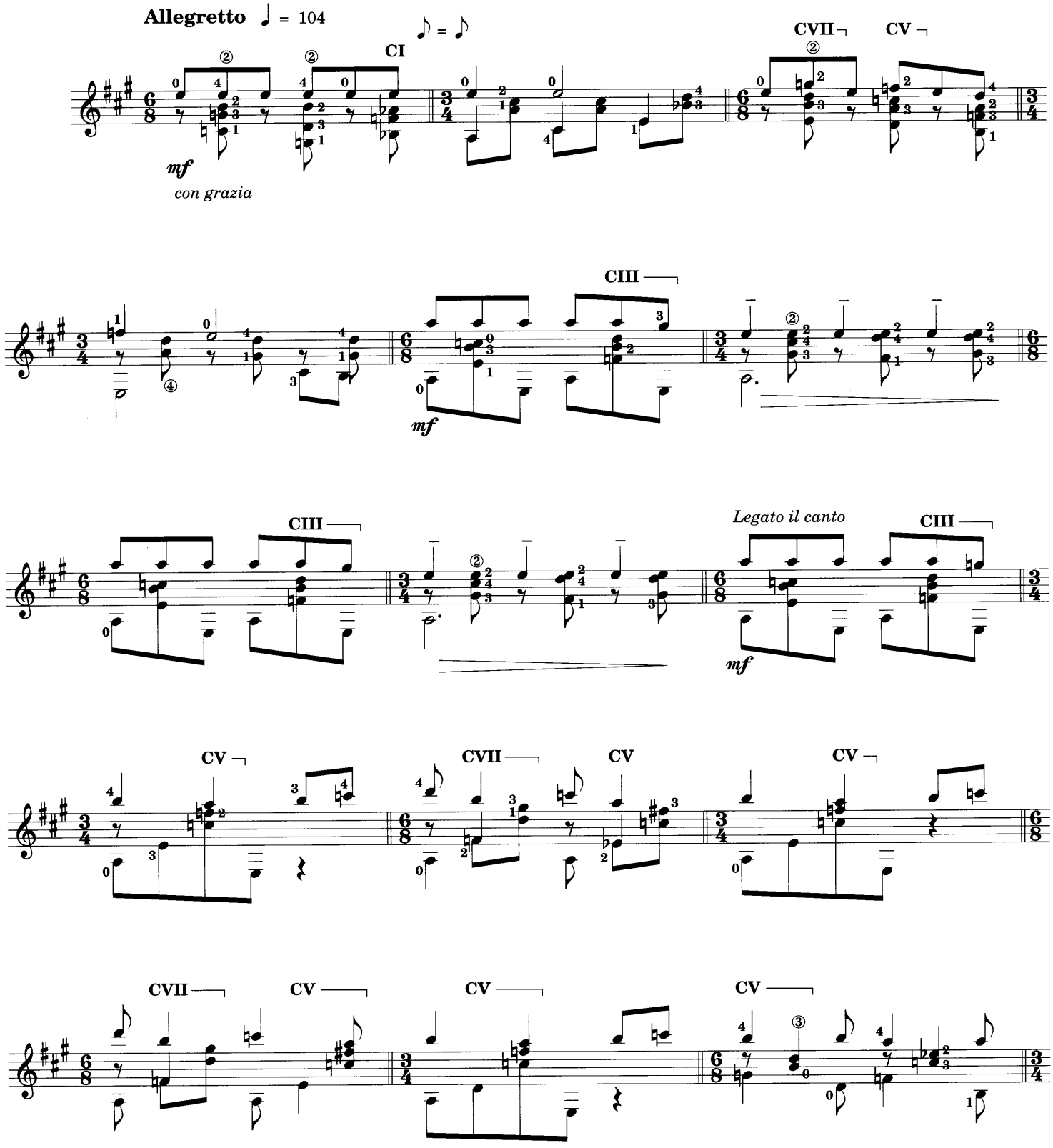
Vestido de luto, con mi barba nazarena
debo cobrar un extraño aspecto cabalgando
en la blandura gris de Platero.
...los chiquillos gitanos, aceitosos y peludos,
...las tensas barrigas tostadas, corren detrás
de nosotros chillando largamente:
- ¡El loco! ¡El loco! ¡El loco!
Juan Ramón Jiménez

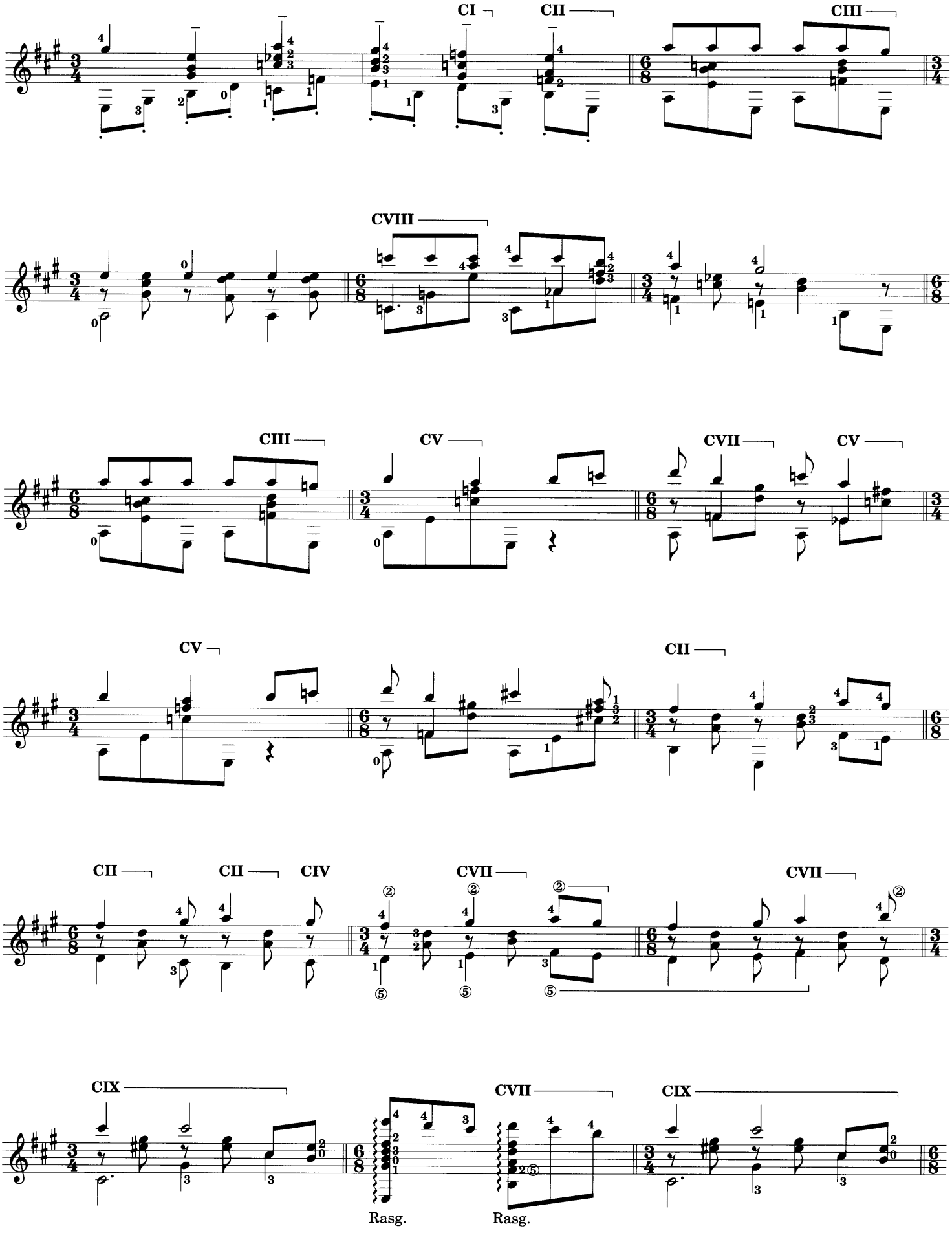


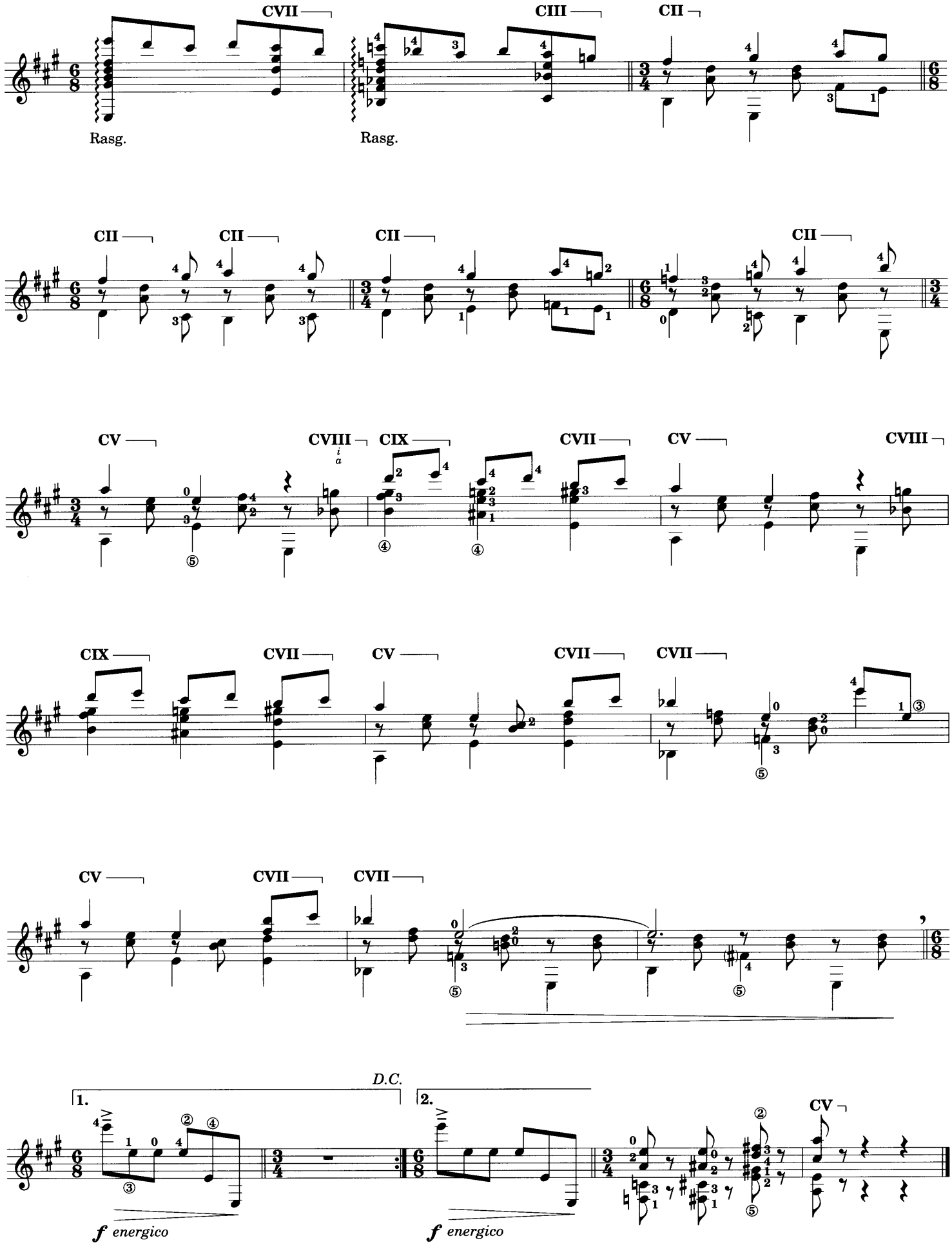

CIV
CIX
CIV
CVII
CII
har. 18
har. boca
poco rit.
a tempo
CVII
CIX
CIX
CVII
poco rit.
a tempo
CII
CV
CII
CIV
CVII
CIX
CIV
CII
a modo de una graciosa pirueta
CIII
har. 15
CIII
CV
rit.
con yema
pulgar
hars. 8os
har. 19
har. boca
har. 12
morendo

III. LA AZOTEA

...se domina todo:
ventanas con una muchacha en camisa que se peina, descuidada,
cantando; el río, con su barco que no acaba de entrar;
tú, Platero, bebiendo en el pilón, sin verme, o jugando, como un
tonto, con el gorrión o la tortuga!
Juan Ramón Jiménez

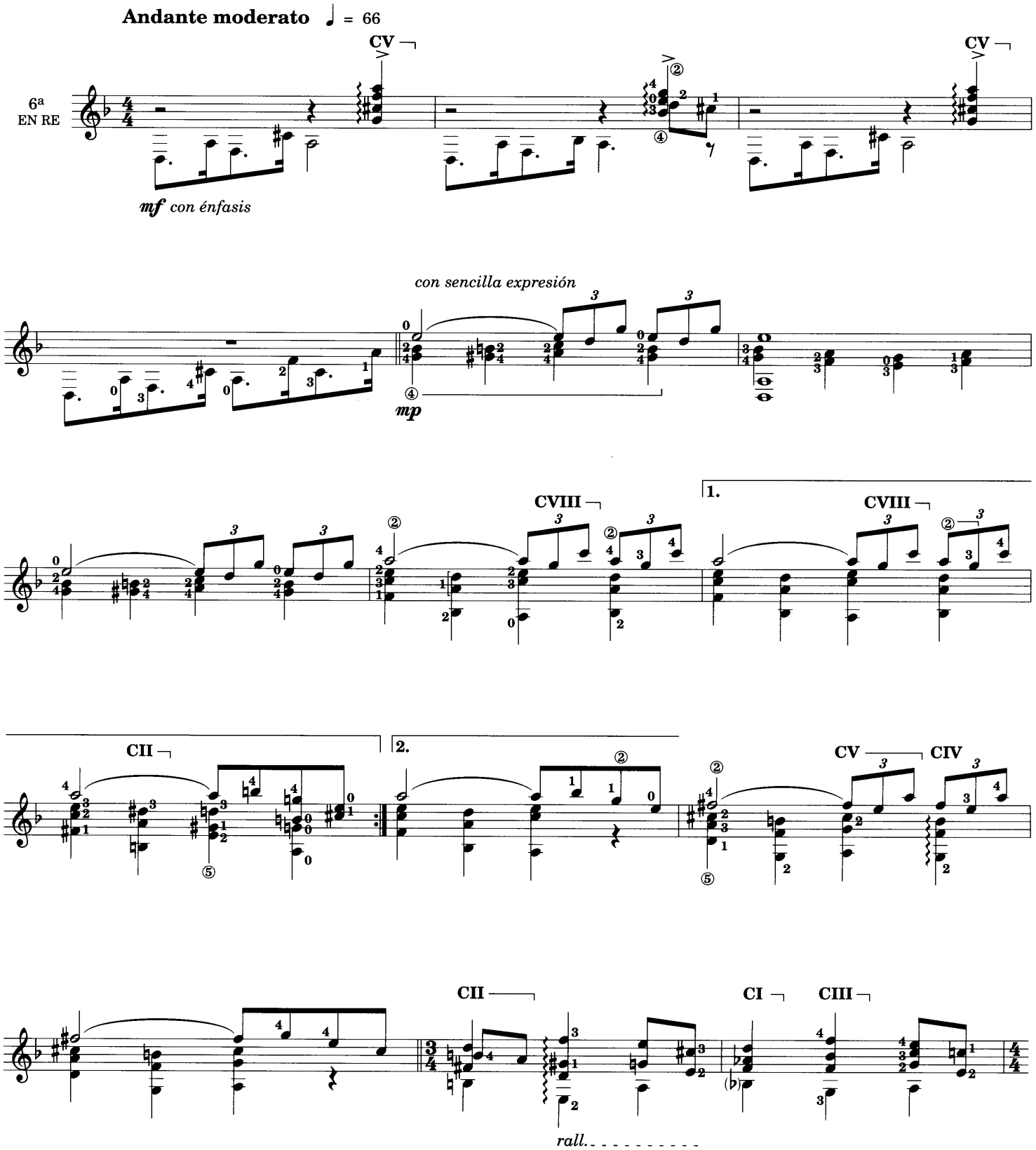


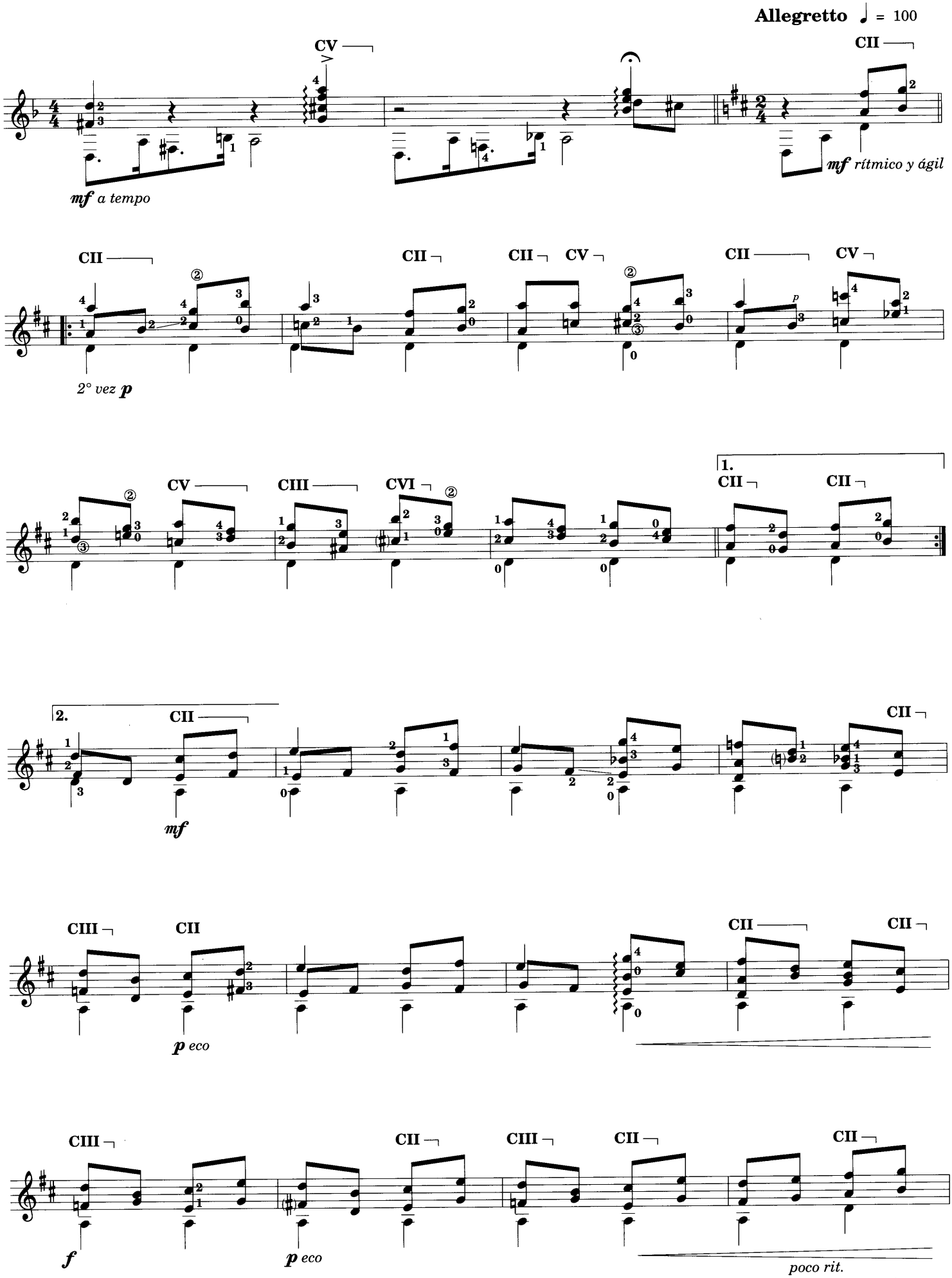

CI
CII
CIII
CVIII
CIII
CV
CVII
CV
CV
CII
CII
CII
CIV
CVII
CVII
CIX
CVII
CIX
Rasg.
Rasg.

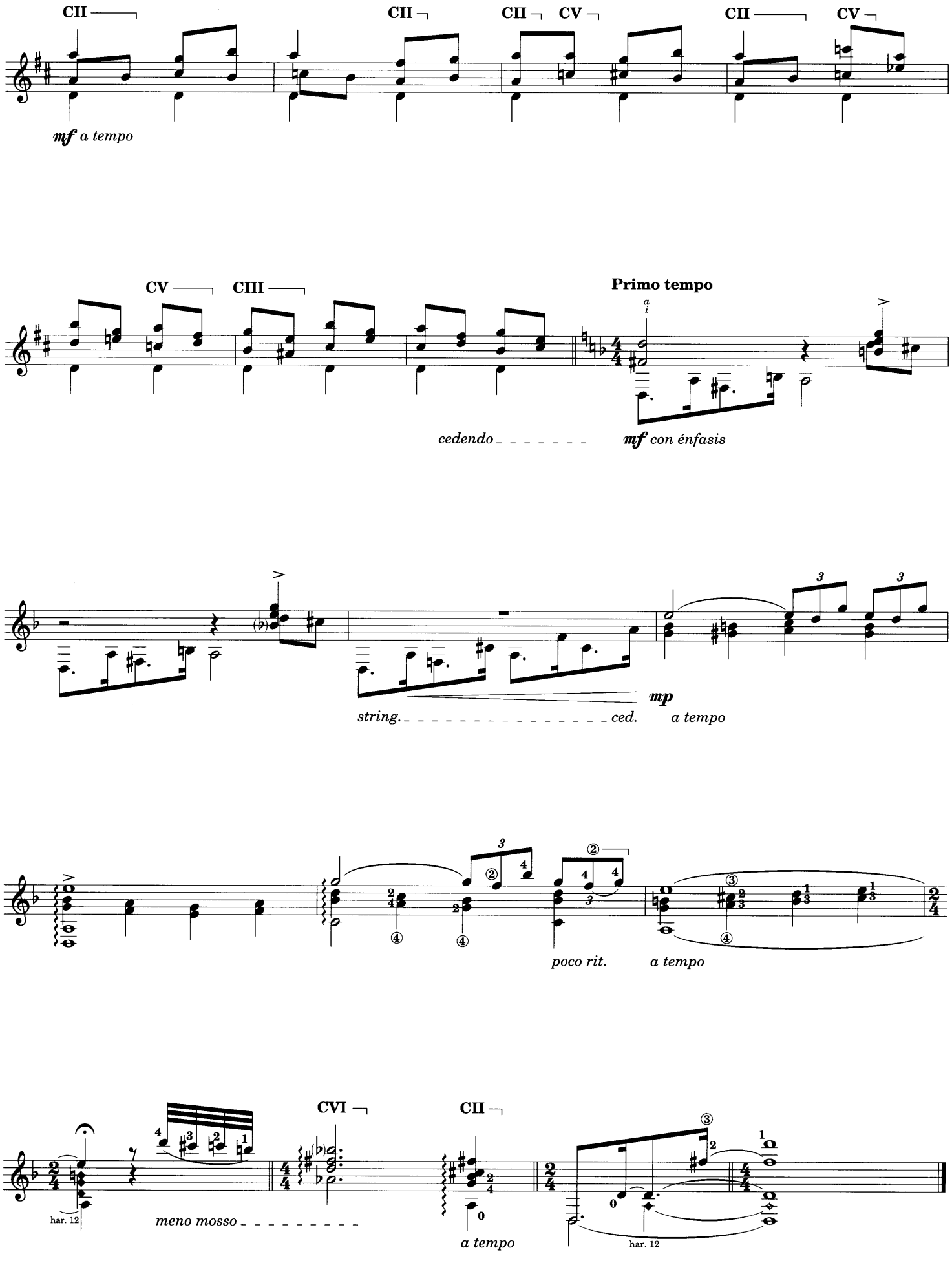

CVII
CIII
CII
Rasg.
Rasg.
CII
CII
CII
CII
CV
CVIII
CIX
CVII
CV
CVIII
CIX
CVII
CV
CVII
CVII
CV
CVII
CVII
D.C.
1.
2.
CV
f energico
f energico

IV. DARBÓN

Darbón, el médico de Platero, es grande como el buey pío...
Pero se enternece, igual que un niño, con Platero. Y si ve una
flor o un pajarillo, se ríe de pronto...
Luego, ya sereno, mira largamente del lado del cementerio viejo:
- Mi niña, mi pobrecita niña...
Juan Ramón Jiménez

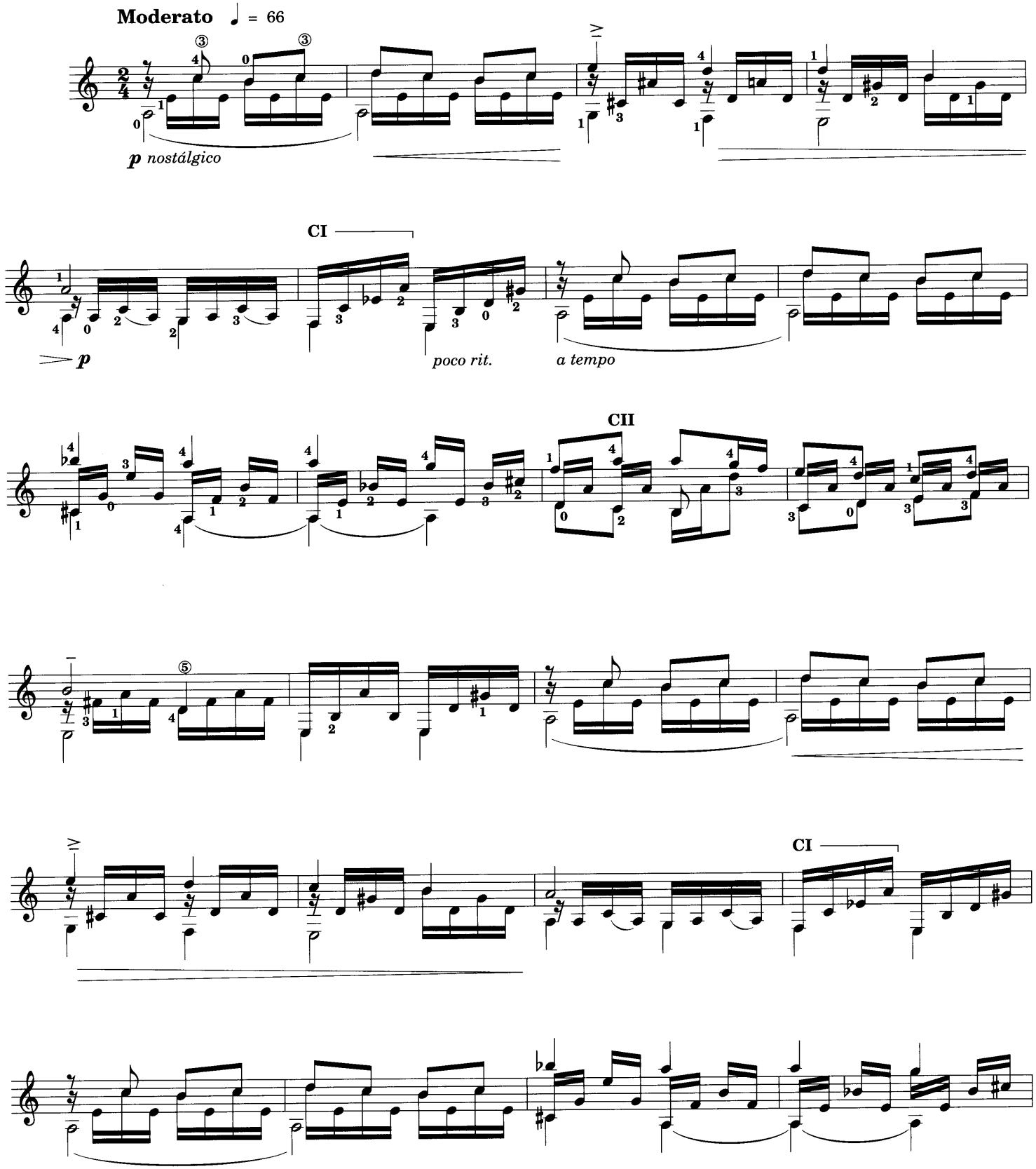


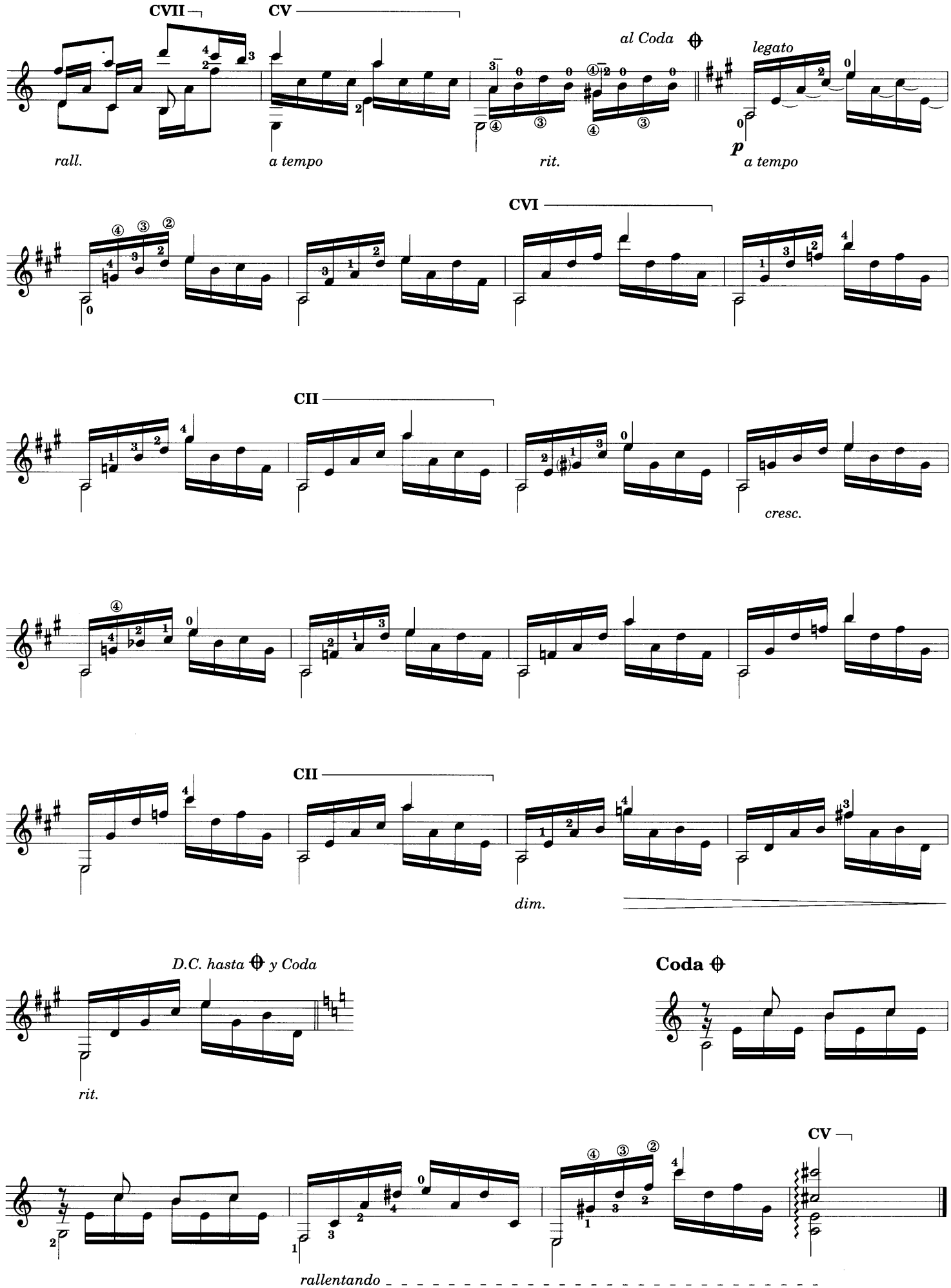

Allegretto ♩ = 100
CV
CII
mf a tempo
mf rítmico y ágil
CII
CII
CII
CV
CII
CV
2° vez p
p
CV
CIII
CVI
1.
CII
CII
2.
CII
mf
CII
CIII
CII
p eco
CII
CII
CIII
CII
CII
CIII
CII
f
p eco
poco rit.


CII
CII
CII
CV
CII
CV
mf a tempo
CV
CIII
Primo tempo
cedendo
mf con énfasis
mp
string.
ced.
a tempo
poco rit.
a tempo
CVI
CII
har. 12
meno mosso
a tempo
har. 12

V. PASEO

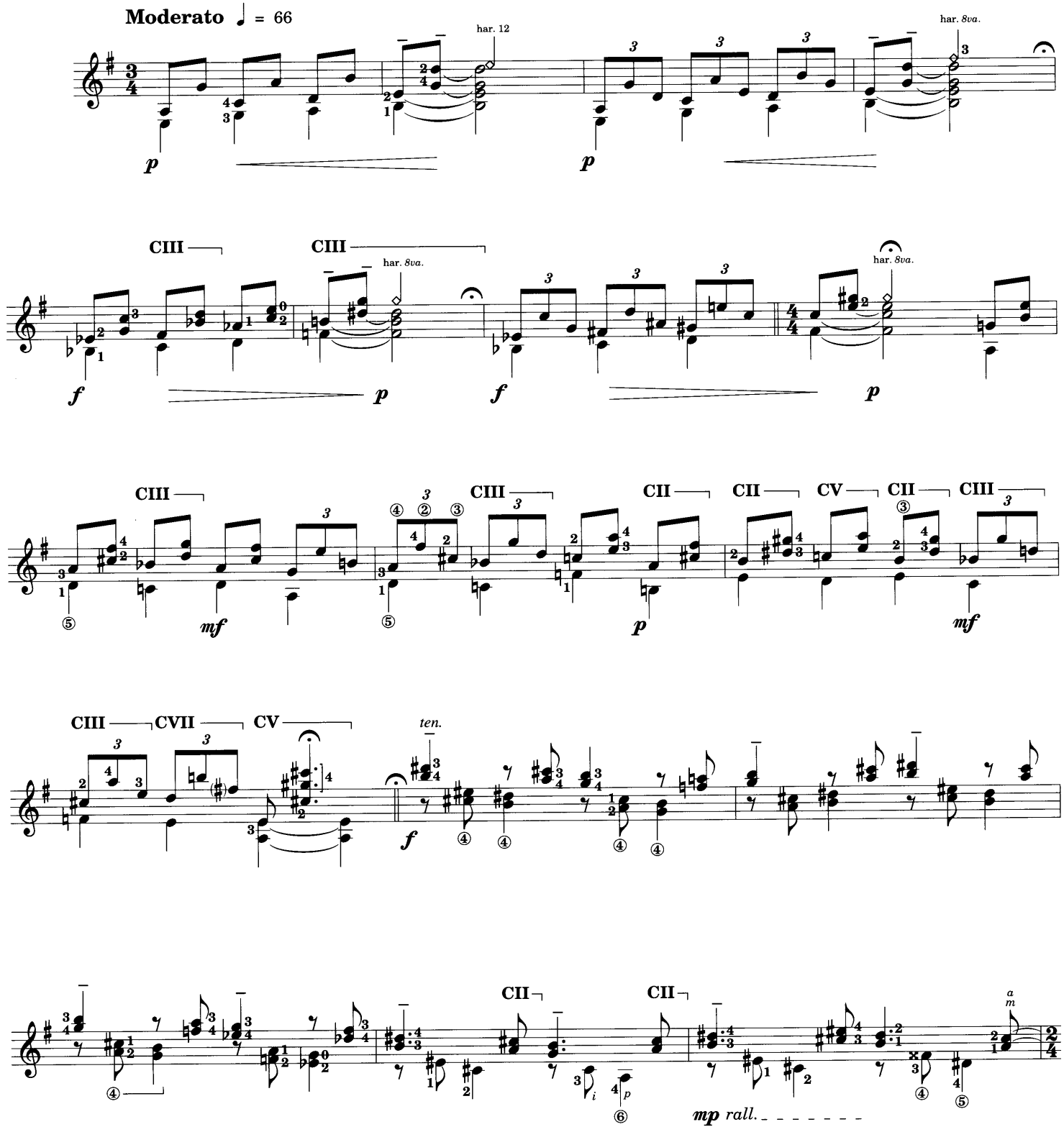
Por los hondos caminos del estío, colgados de
tiernas madreselvas, ¡cuán dulcemente vamos!...
Juan Ramón Jiménez

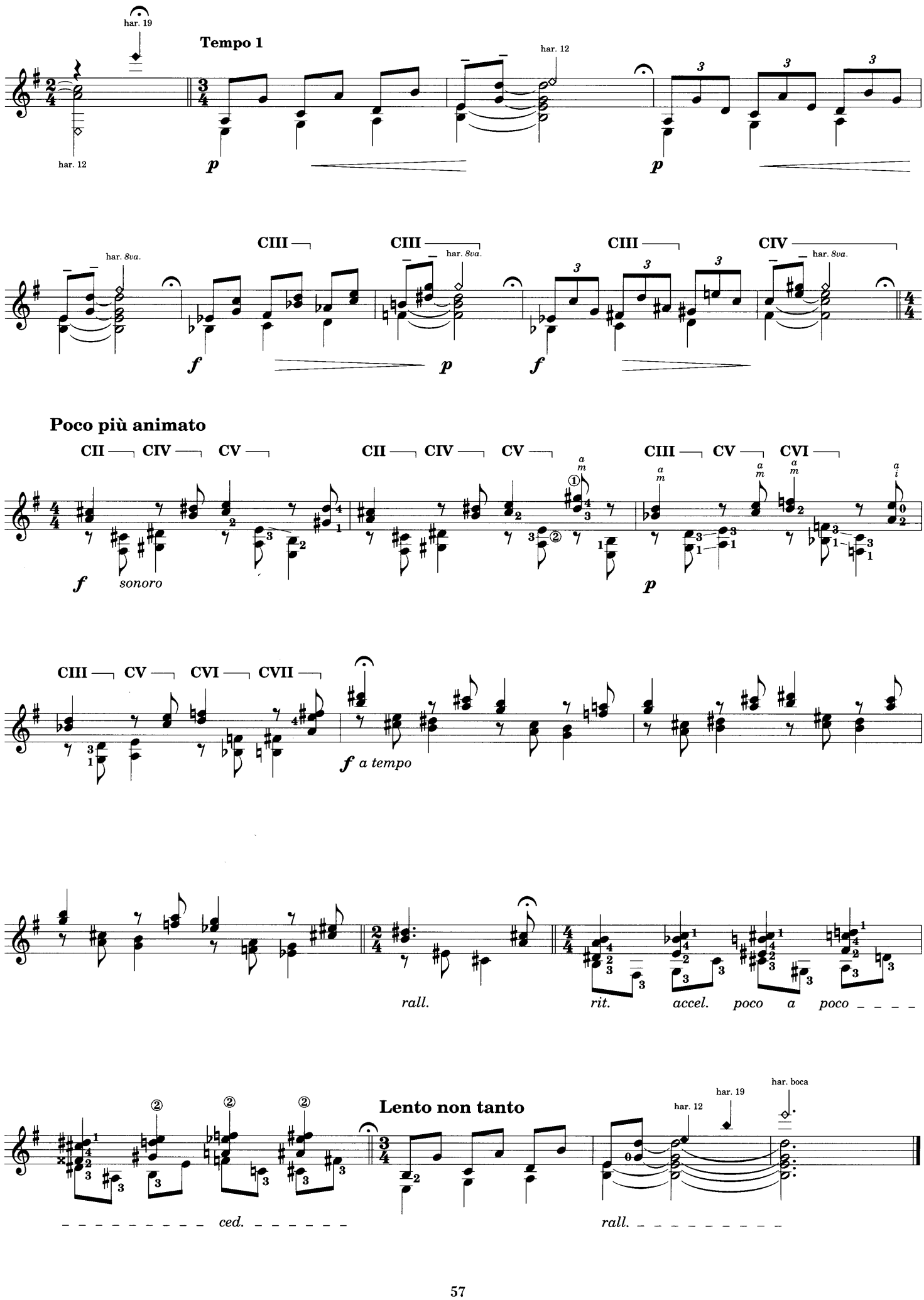



CVII
CV
al Coda
legato
rall.
a tempo
rit.
p
a tempo
CVI
CII
cresc.
CII
dim.
D.C. hasta y Coda
Coda
rit.
CV
rallentando

VI. LA TORTUGA

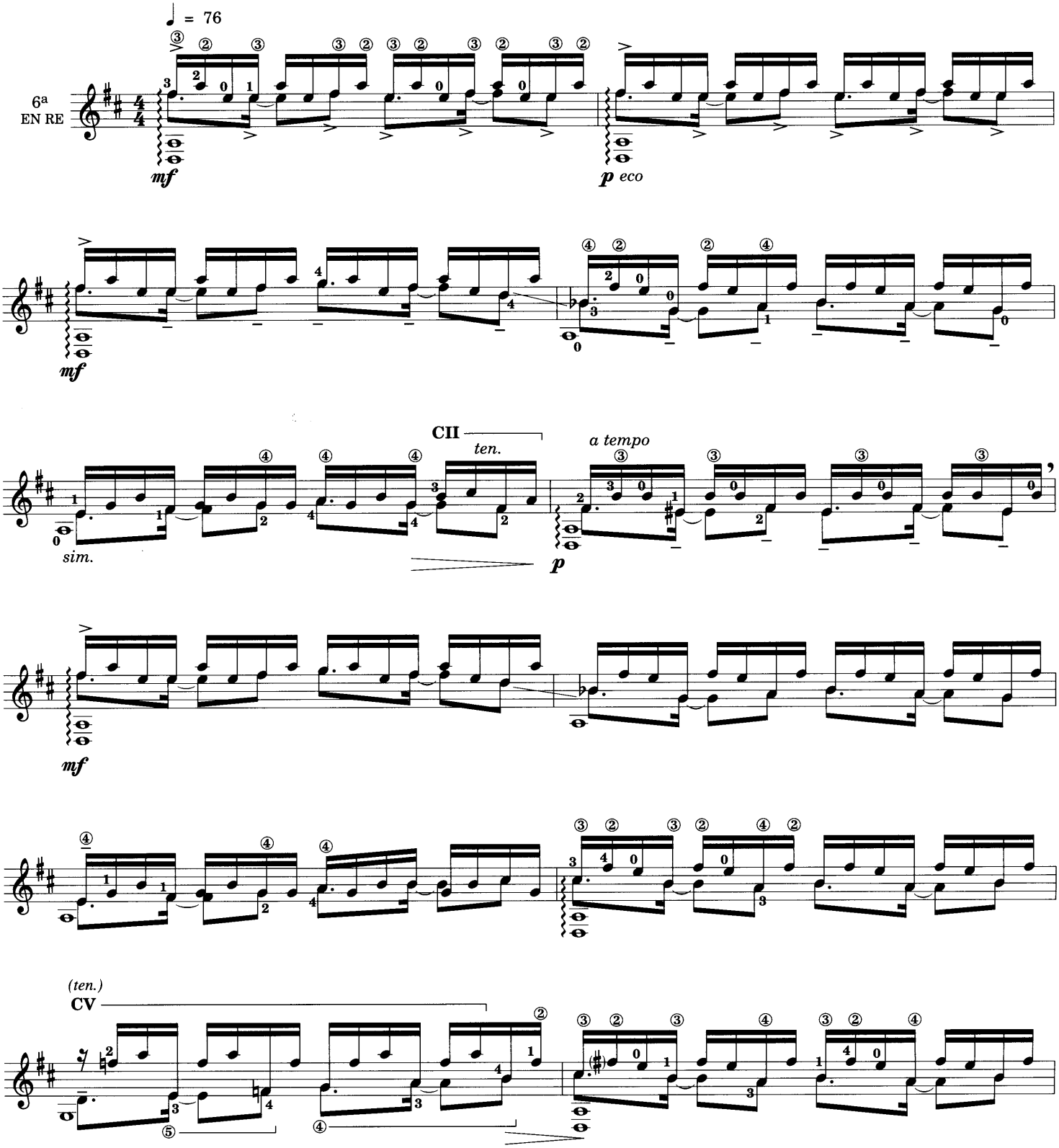
La cogimos, asustados, con la ayuda de la mandadera y entramos
en casa anhelantes, gritando: ¡Una tortuga! ¡Una tortuga!
Luego la regamos, porque estaba muy sucia, y salieron,
como de una calcomanía, unos dibujos en oro y negro.
Juan Ramón Jiménez

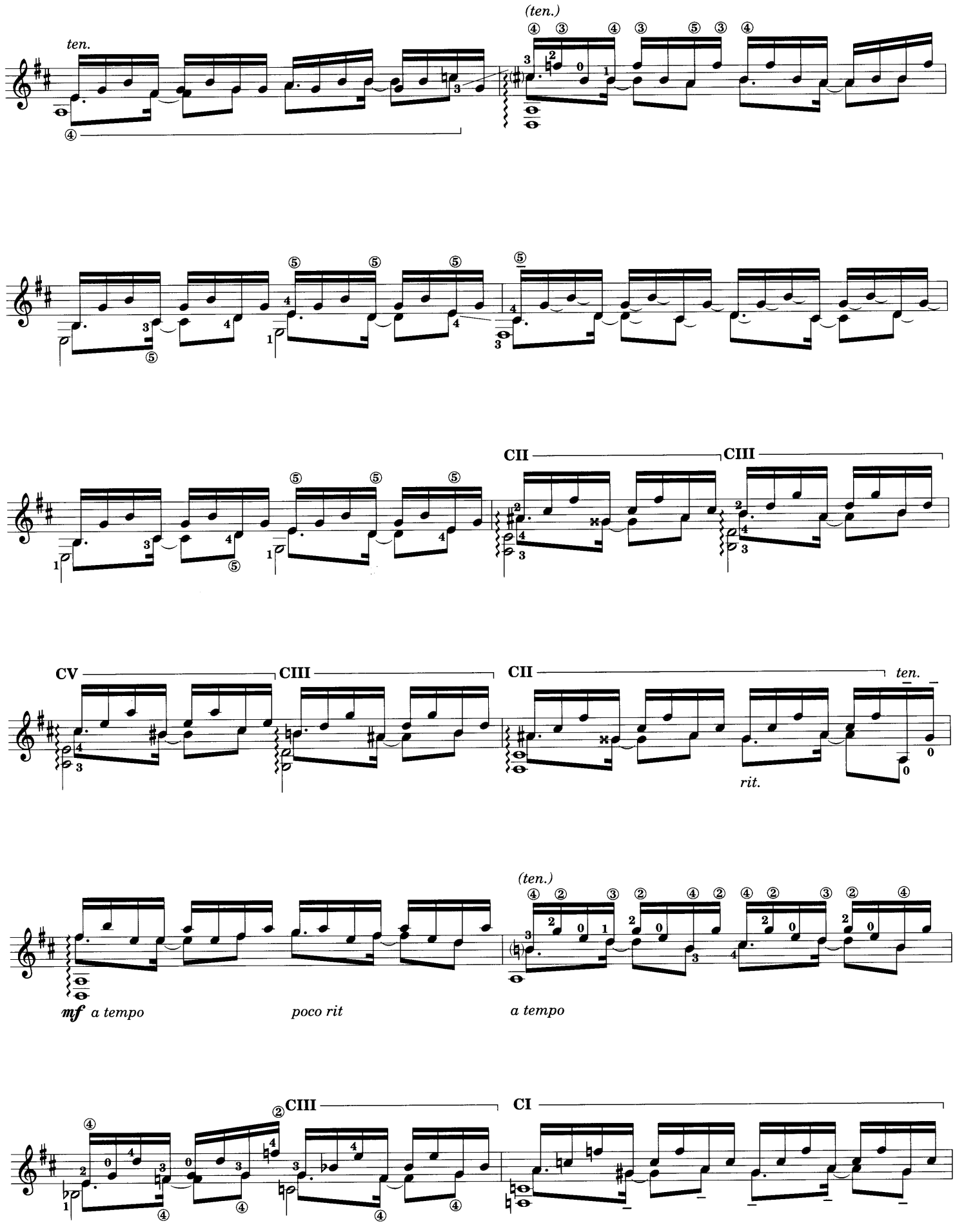


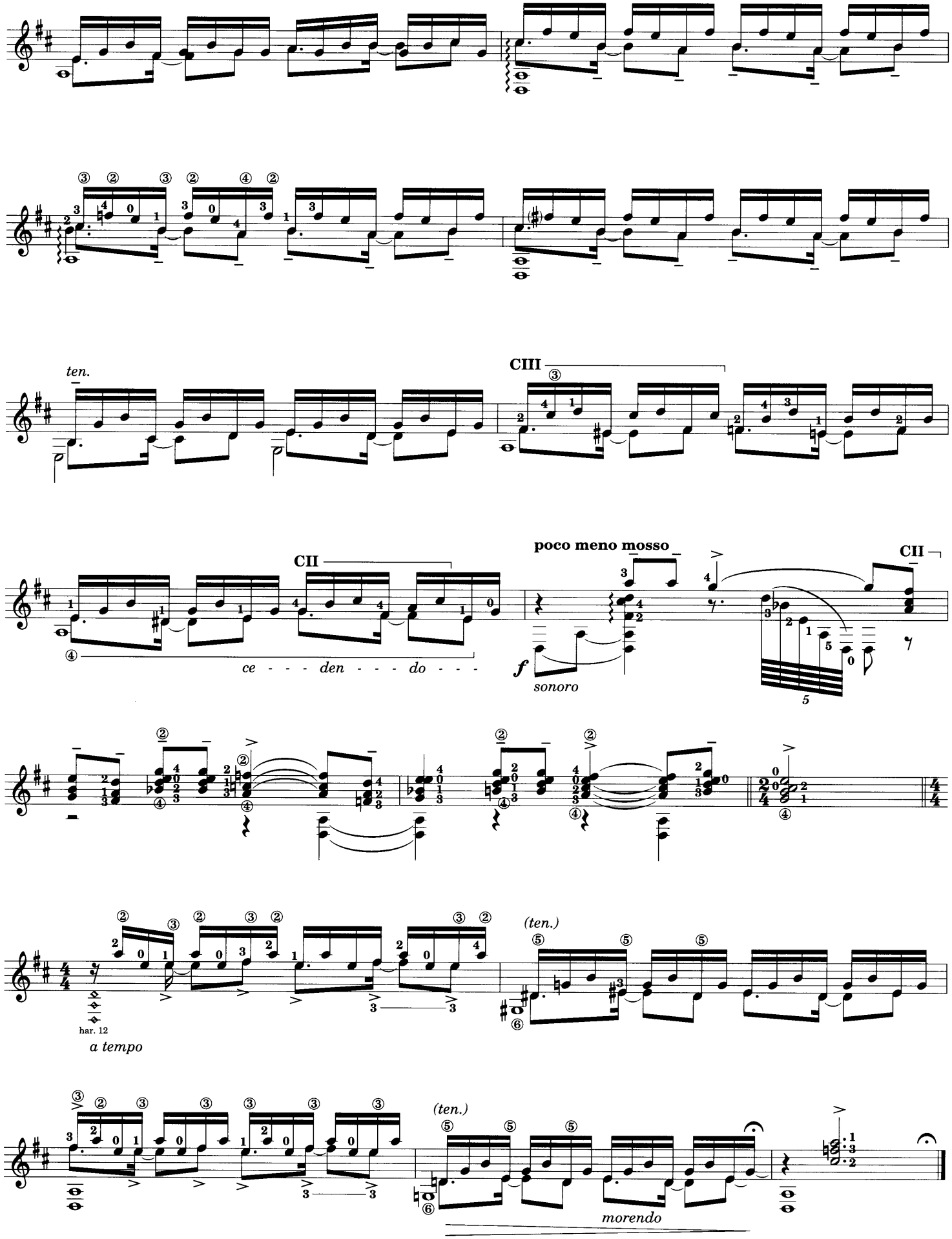

har. 19
har. 12
Tempo 1
har. 12
p
p
har. 8va.
CIII
CIII
har. 8va.
CIII
CIV
har. 8va.
f
p
f
Poco più animato
CII
CIV
CV
CII
CIV
CV
CIII
CV
CVI
f
sonoro
p
CIII
CV
CVI
CVII
f a tempo
rall.
rit.
accel.
poco
a
poco
Lento non tanto
har. 12
har. 19
har. boca
ced.
rall.

VII. LA MUERTE

Encontré a Platero echado en su cama de paja...
Parecía su pelo rizoso, ese pelo de estopa apolillada
de las muñecas viejas, que se cae, al pasarle la mano,
en una polvorienta tristeza...
Juan Ramón Jiménez

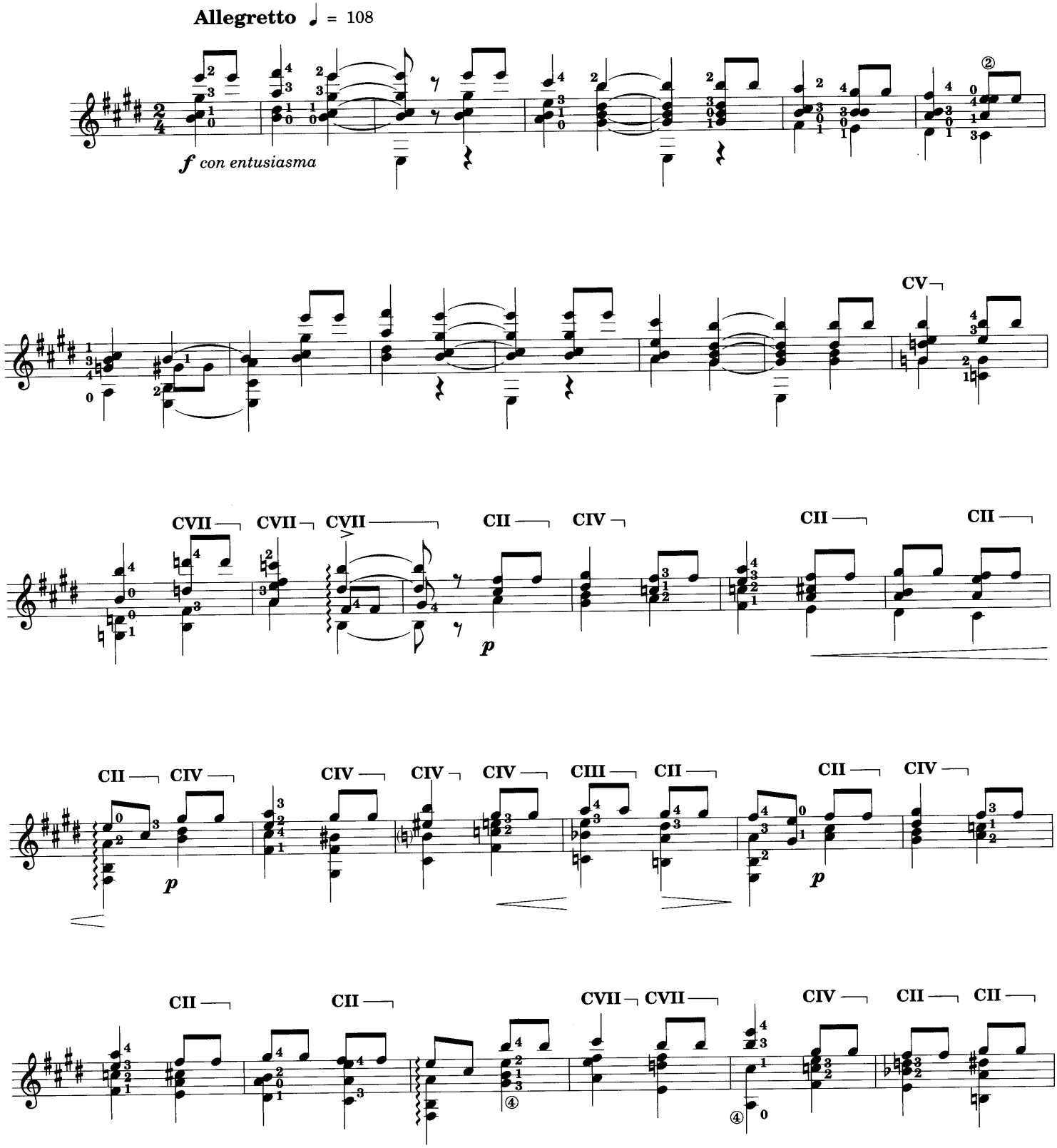


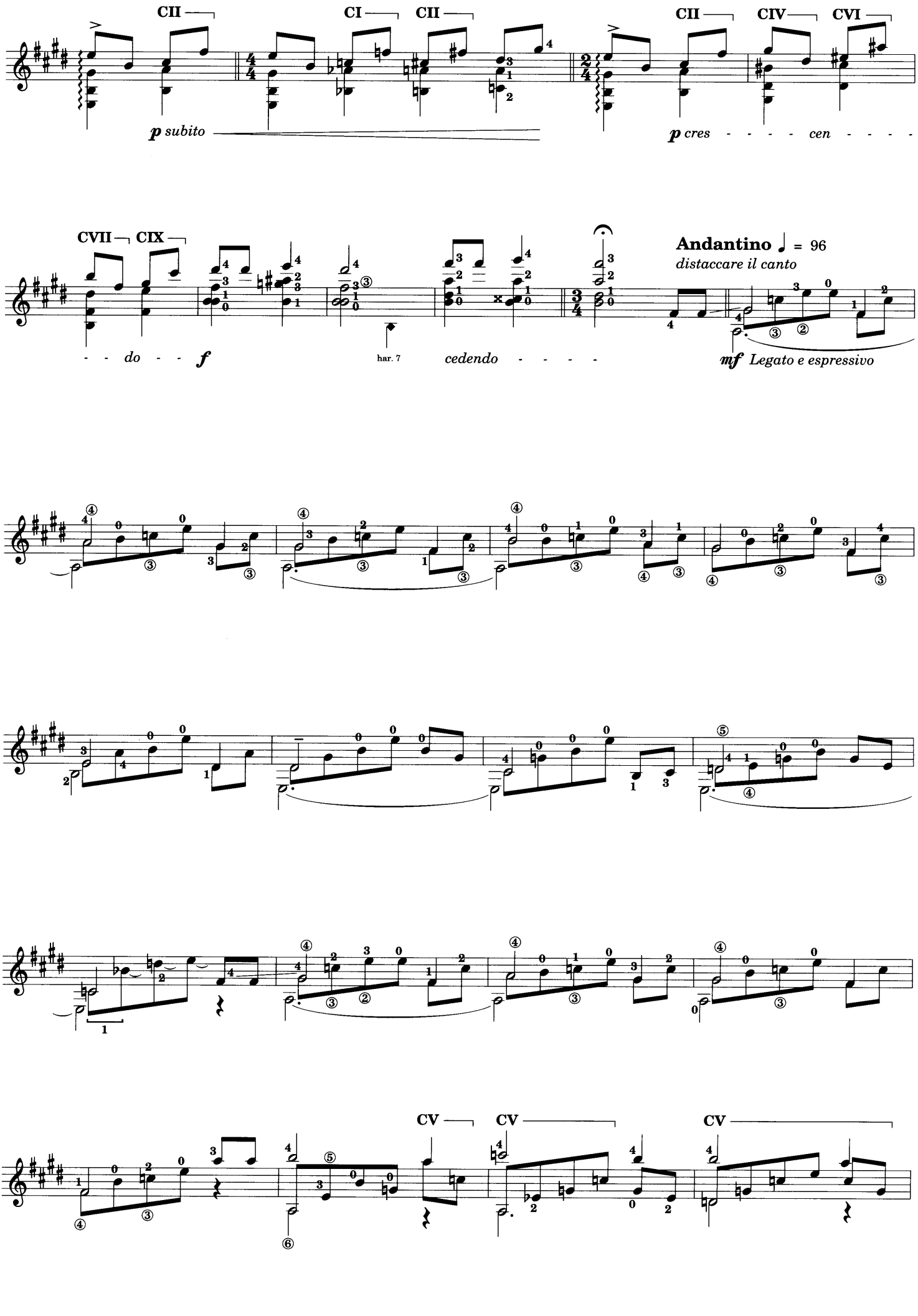

ten.
(ten.)
CII
CIII
CV
CIII
CII
ten.
rit.
(ten.)
mf a tempo
poco rit
a tempo
CIII
CI

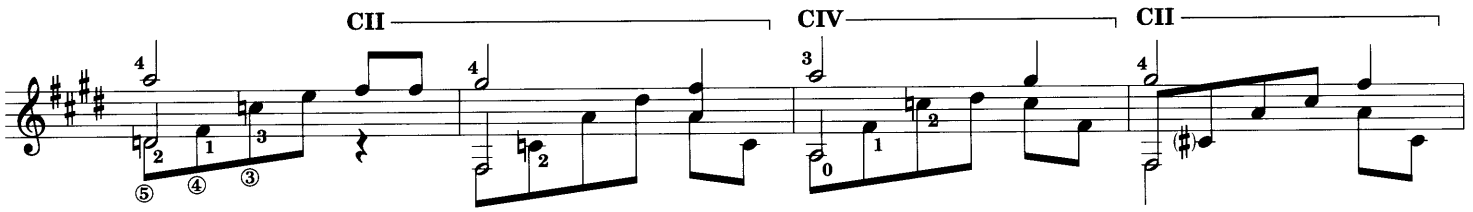

ten.
CIII
CII
ce - - - den - - - do - - -
poco meno mosso
CII
f
sonoro
5
har. 12
a tempo
(ten.)
(ten.)
morendo

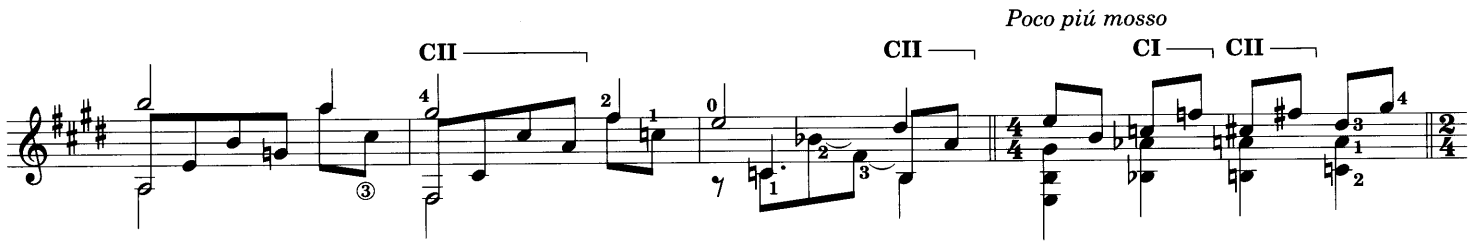
VIII. A PLATERO EN SU TIERRA

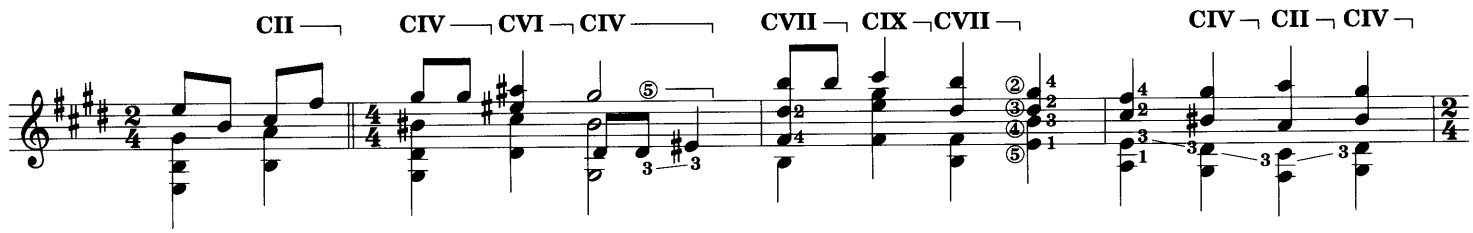
Tú, Platero, estás solo en el pasado. Pero, ¿qué más te da el pasado
a tí, que vives en lo eterno, que, como yo aquí, tienes en tu mano,
grana como el corazón de Dios, el sol de cada aurora?
Juan Ramón Jiménez

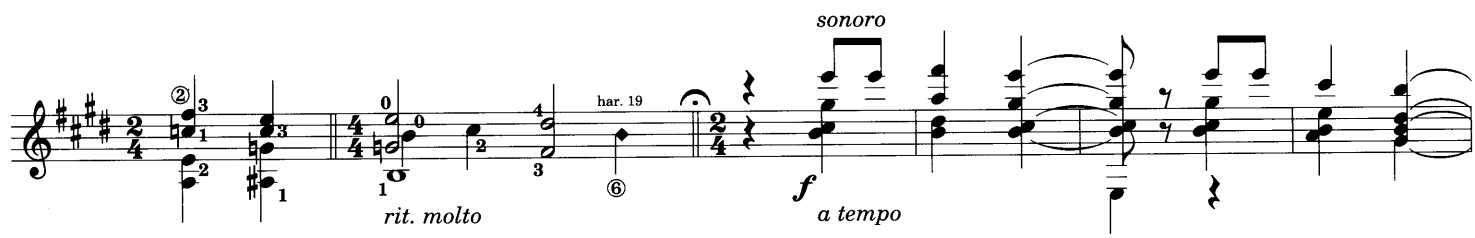


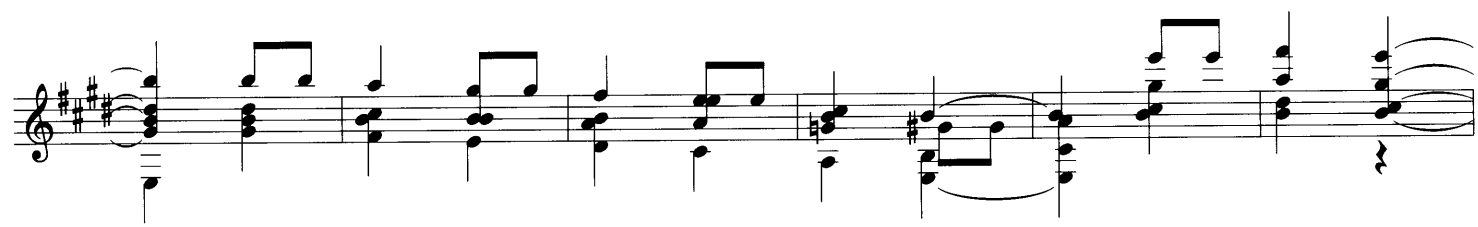

CII
CI
CII
CII
CIV
CVI
p subito
p cres - - - - - cen - - - -
CVII
CIX
- - do - - f
har. 7
cedendo - - - -
Andantino ♩ = 96
distaccare il canto
mf Legato e espressivo
CV
CV
CV

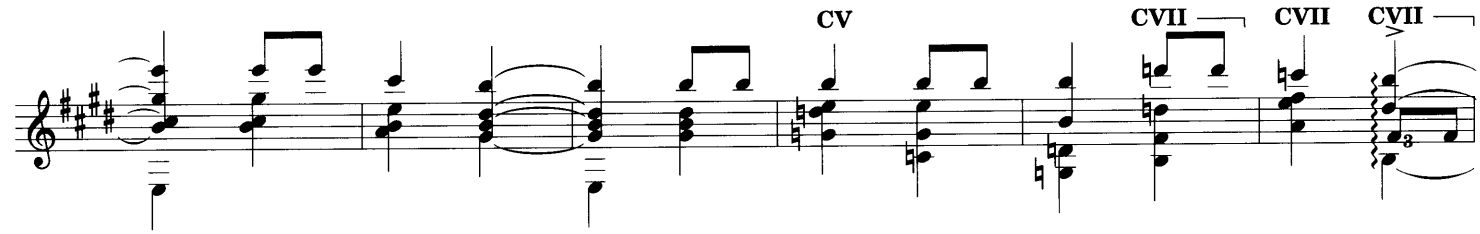

CII
CIV
CII

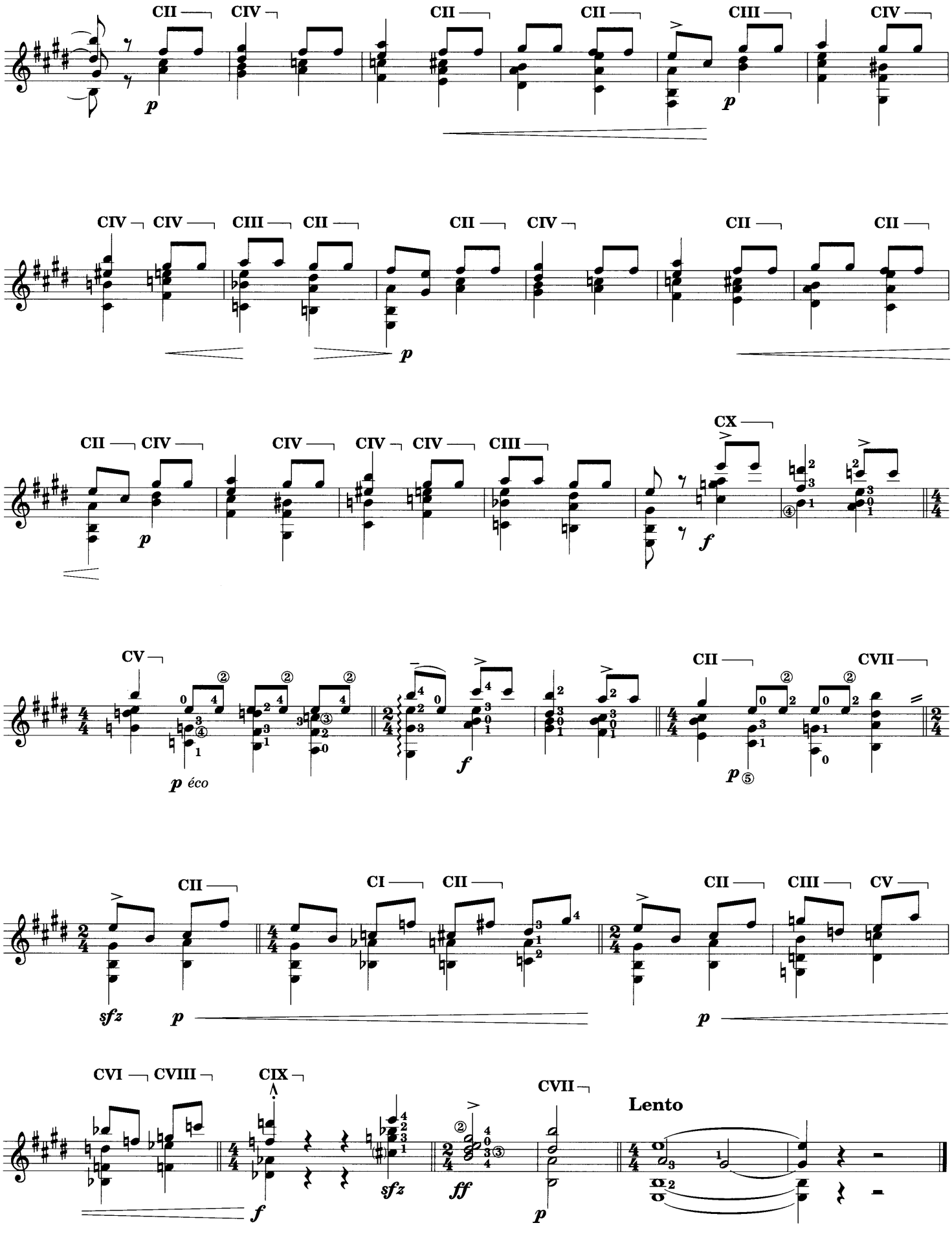

Poco piú mosso
CII
CII
CI
CII


CII
CIV
CVI
CIV
CVII
CIX
CVII
CIV
CII
CIV


har. 19
rit. molto
sonoro
f
a tempo



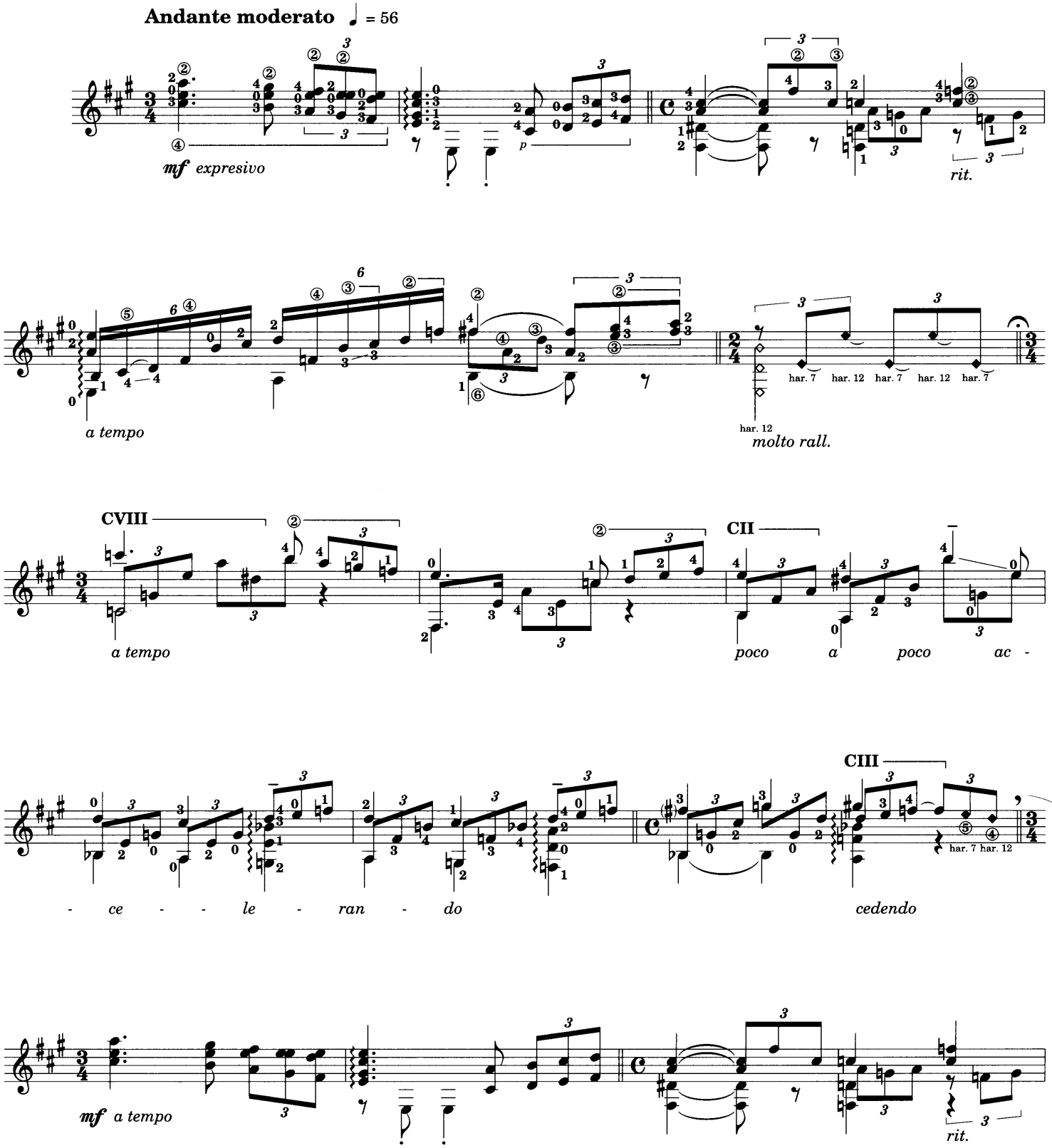

CV
CVII
CVII
CVII


CII
CIV
CII
CII
CIII
CIV
p
p
CIV
CIV
CIII
CII
CII
CIV
CII
CII
p
CII
CIV
CIV
CIV
CIV
CIII
CX
p
f
CV
CII
CVII
p éco
f
p
CII
CI
CII
CII
CIII
CV
sfz
p
p
CVI
CVIII
CIX
CVII
Lento
f
sfz
ff
p

A mi hermano Regino

SOÑANDO CAMINOS

E. SAINZ DE LA MAZA



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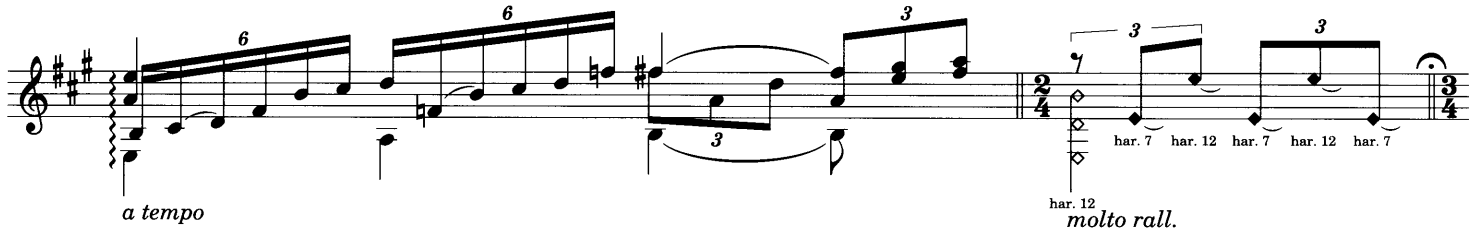
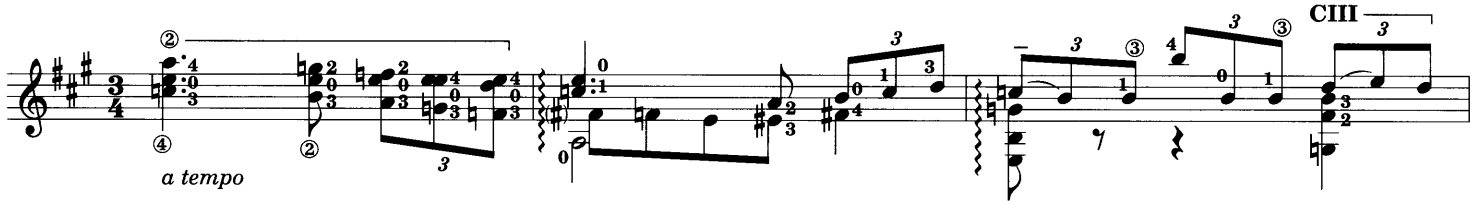
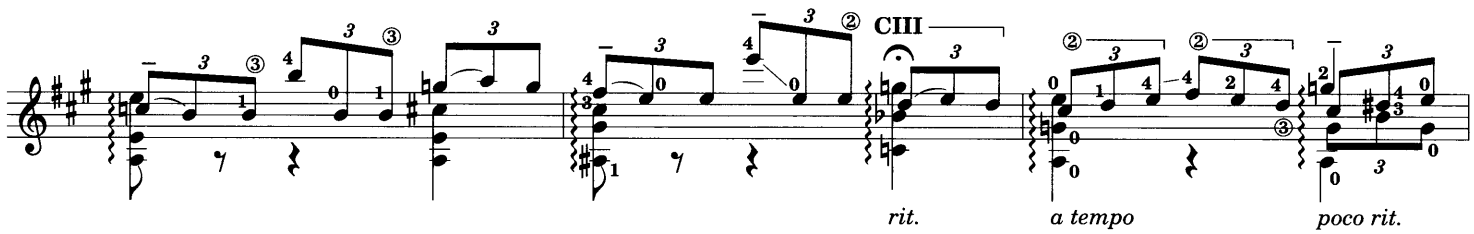
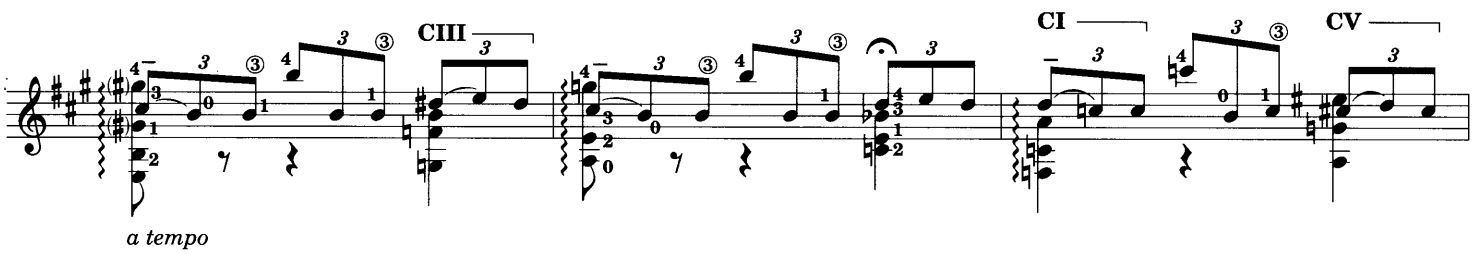


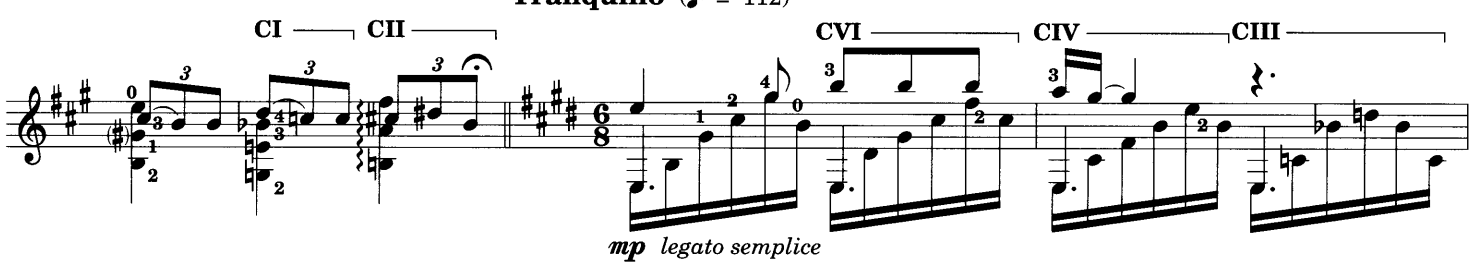
Poco piú animato (♩ = 60)

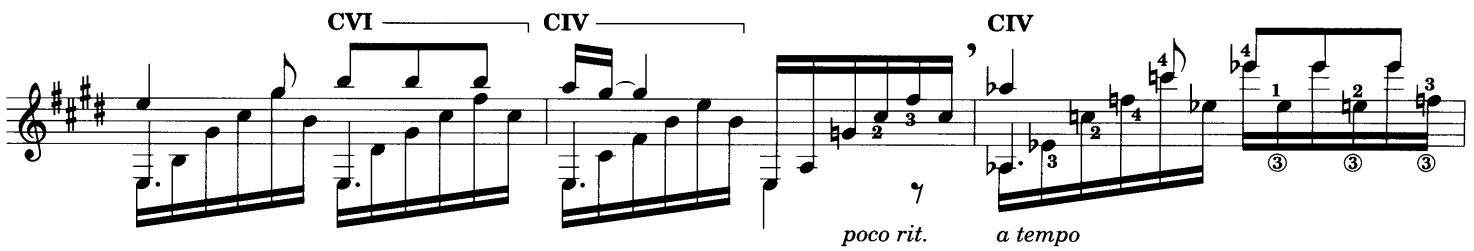


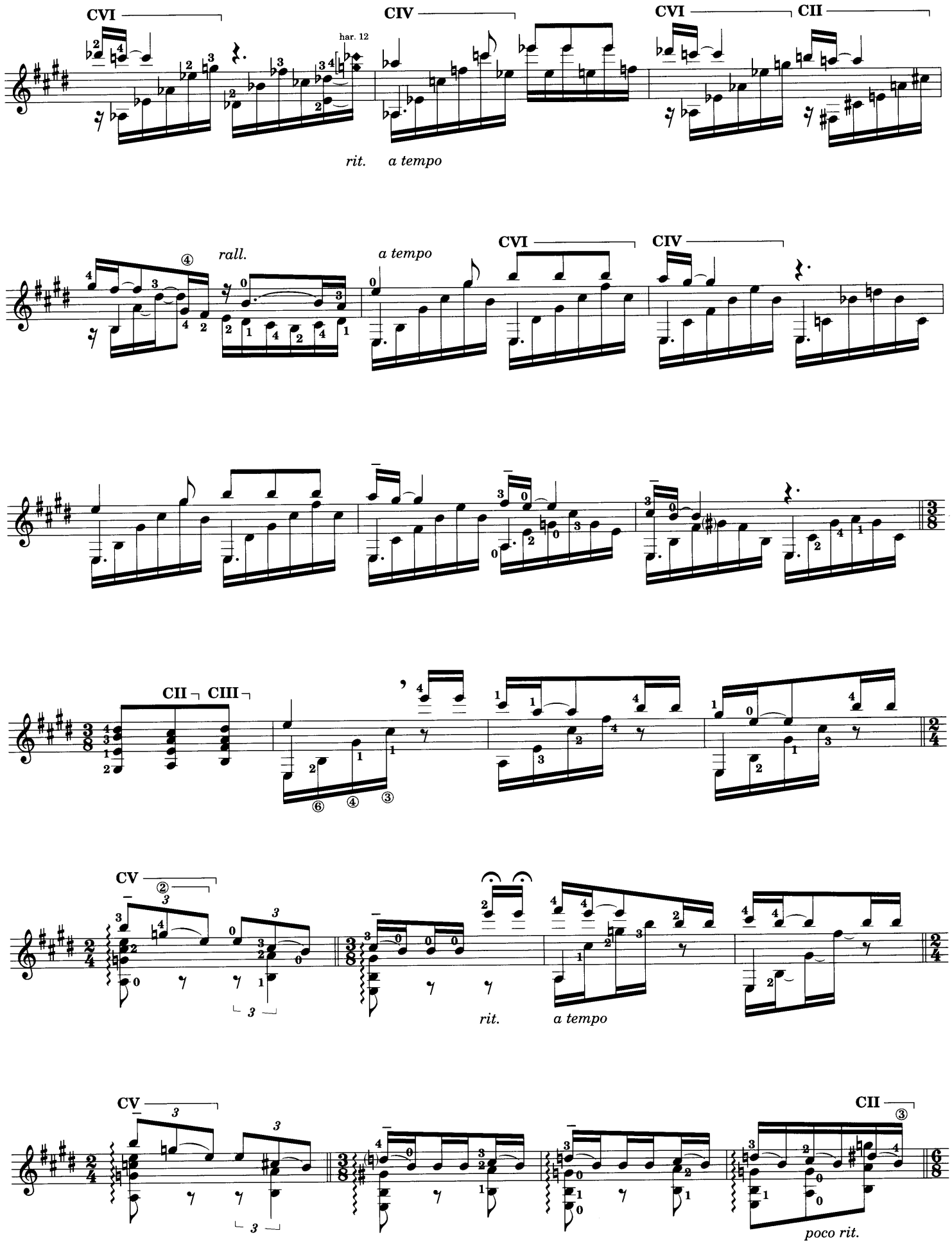


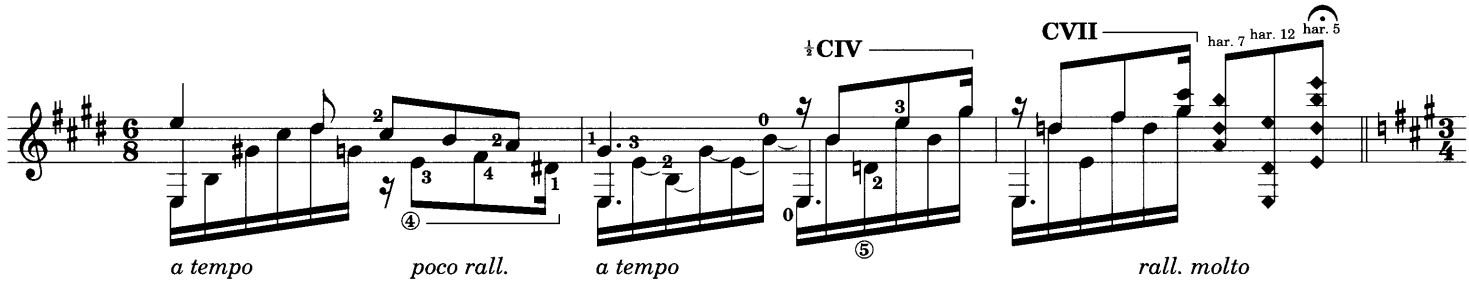


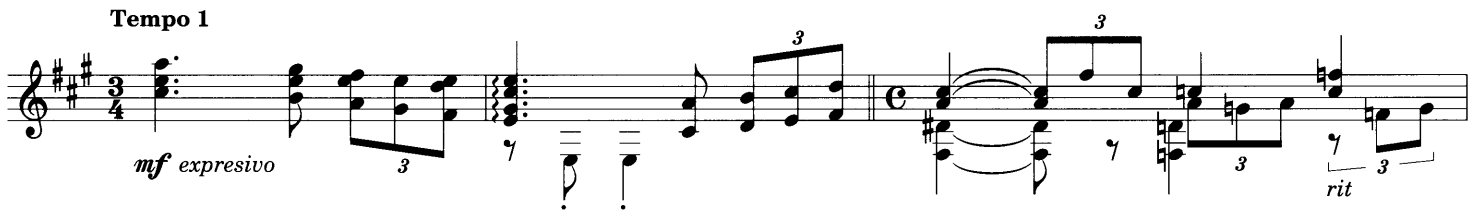
Tranquillo (♪ = 112)

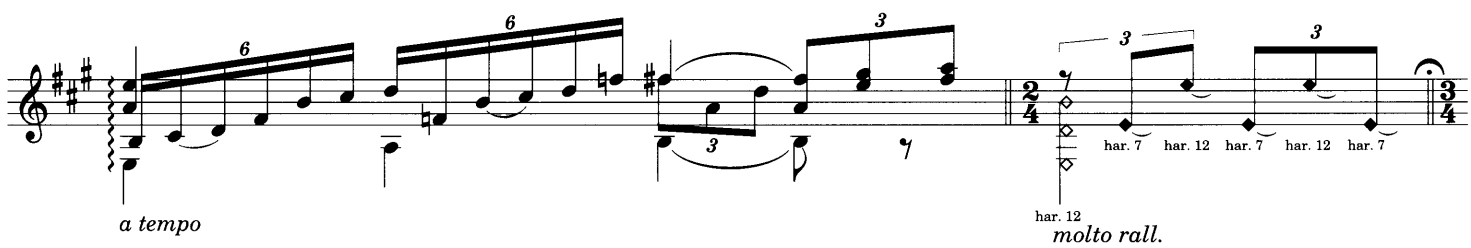


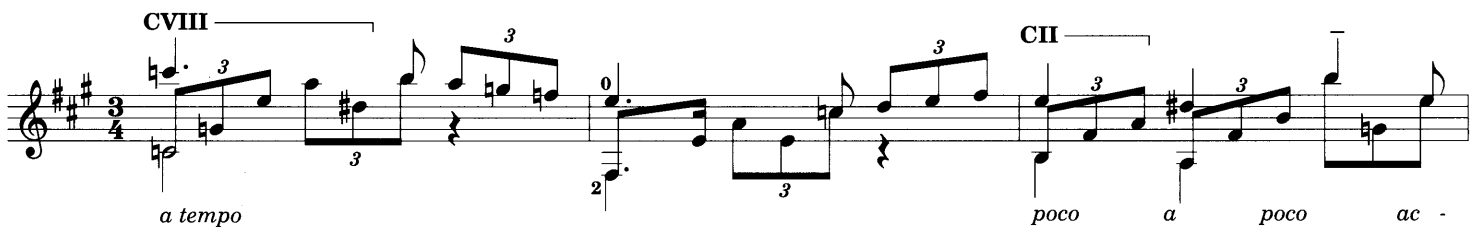


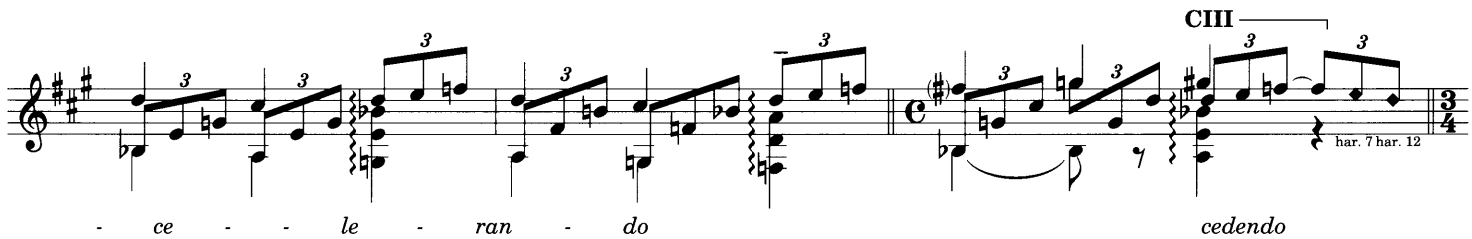

CVI
CIV
CVI
CII
har. 12
rit.
a tempo
rall.
a tempo
CVI
CIV
CII
CIII
CV
rit.
a tempo
CV
CII
poco rit.

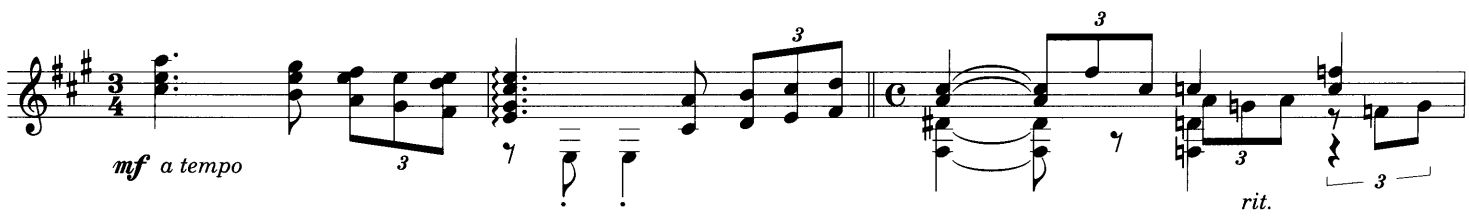

½CIV
CVII
har. 7 har. 12 har. 5
a tempo
poco rall.
a tempo
rall. molto

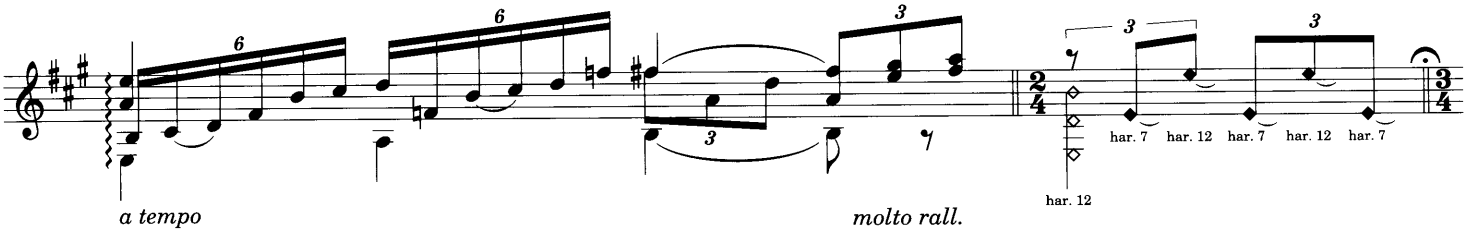

Tempo 1
mf expresivo
rit

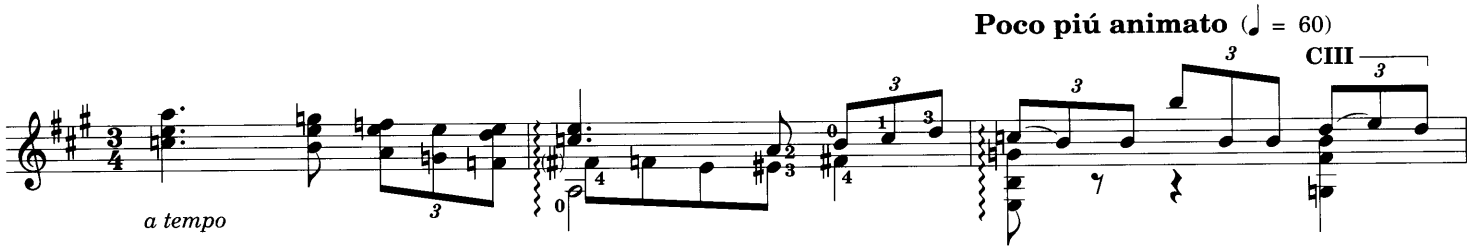

a tempo
har. 7 har. 12 har. 7 har. 12 har. 7
har. 12
molto rall.

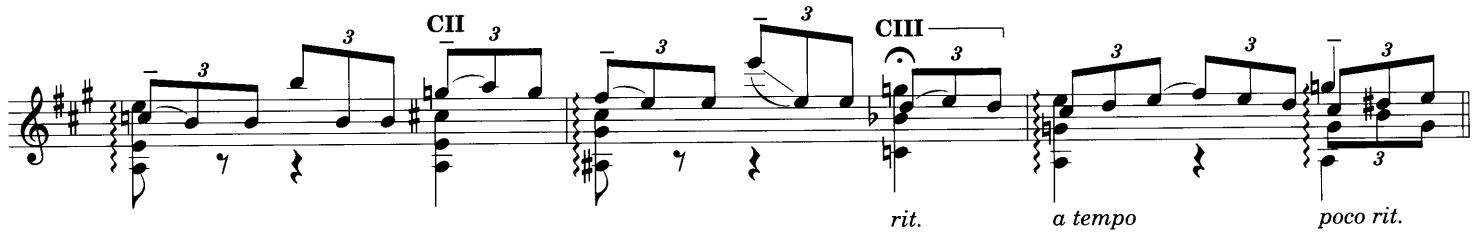

CVIII
CII
a tempo
poco a poco ac -

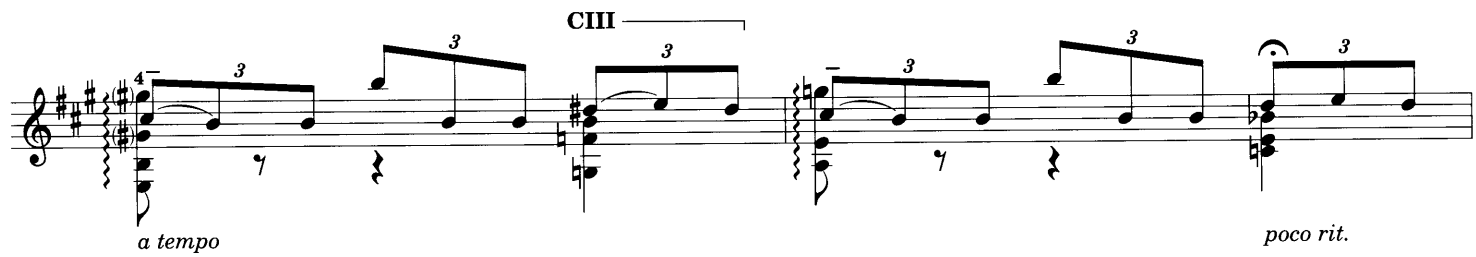

CIII
har. 7 har. 12
- ce - - le - ran - do
cedendo

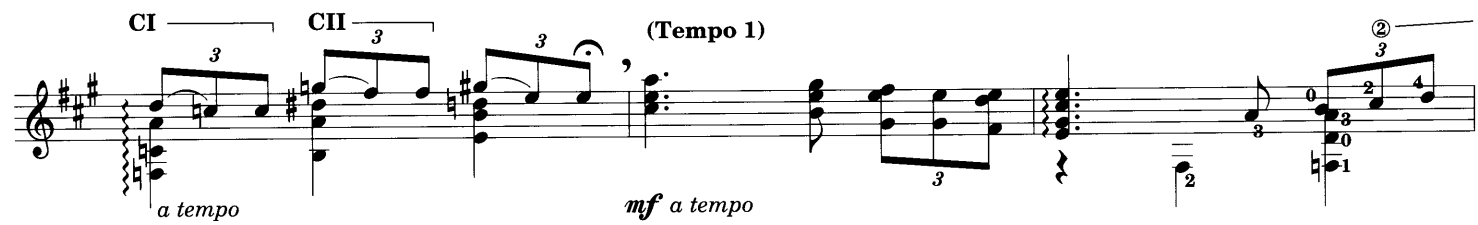

mf a tempo
rit.

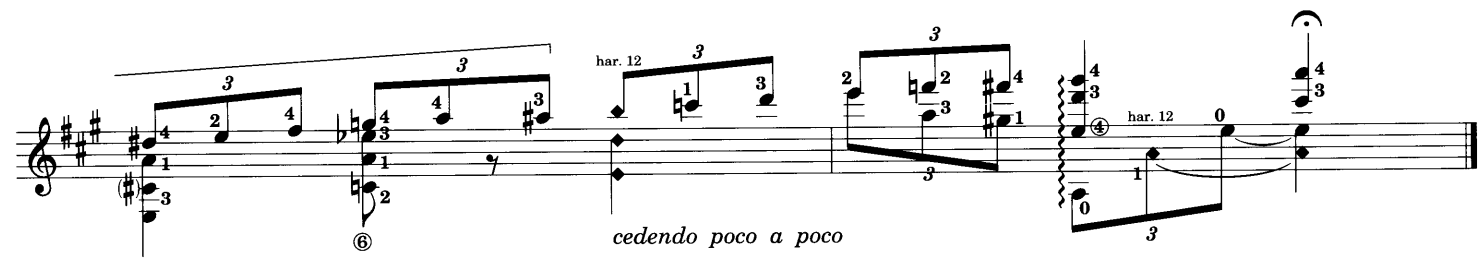

a tempo
molto rall.
har. 7 har. 12 har. 7 har. 12 har. 7
har. 12


Poco piú animato (♩ = 60)
CIII
a tempo


CII
CIII
rit.
a tempo
poco rit.


CIII
a tempo
poco rit.


CI
CII
(Tempo 1)
a tempo
mf a tempo


har. 12
har. 12
cedendo poco a poco

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